DALLAS MUSEUM OF ART

A GUIDE TO THE COLLECTION

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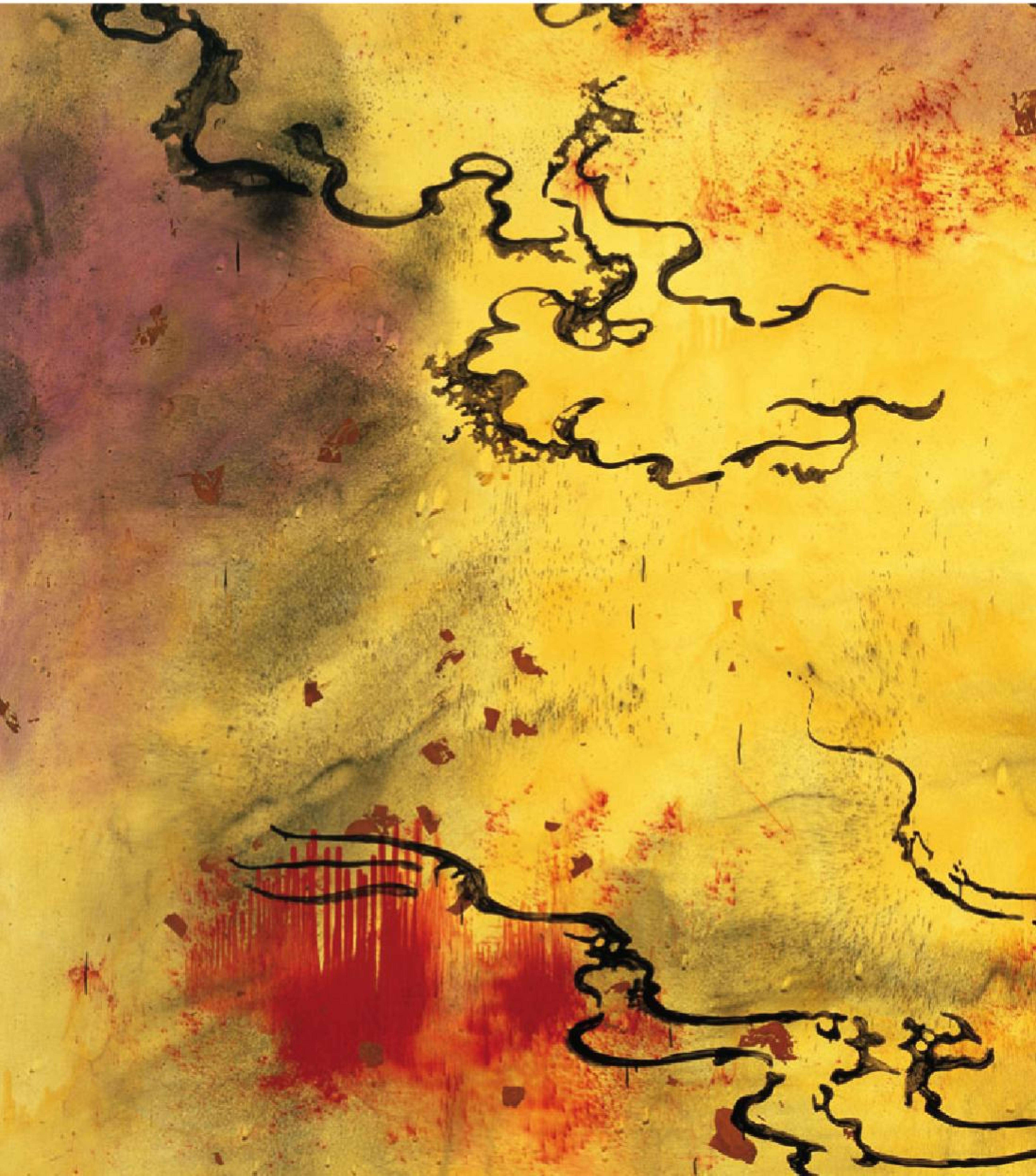

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Dallas Museum of Art: A Guide to the Collection is dedicated to Margaret and Eugene McDermott and to their friends and fellow citizens of Dallas who have made generous contributions of works of art and funds to enrich the quality and breadth of the Museum's collection over the past century. Their visionary leadership, commitment to excellence, and enlightened approach to philanthropy have transformed the institution and ensured that our community has opportunities to engage with a great museum, now and in the future.

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Foreword

This catalogue illustrates the transformative growth of the Dallas Museum of Art since its founding in 1903. The impressive quality and expansive breadth of the Museum's collection is a testimony to the generous public support and private legacy of generations of Dallasites. Among the names that resound throughout Dallas's remarkable philanthropic and cultural heritage, those of Margaret and Eugene McDermott occupy a special place in the Museum's history. It is with great pleasure that we dedicate this publication to the McDermotts, who have enriched the Dallas Museum of Art in so many different ways and with such an extraordinary vision for excellence. A list of other families and individuals who are directly responsible for the encyclopedic range and exceptional quality of the artworks showcased in this catalogue includes the names Alpert, Barrett, Boeckman, Bromberg, Bybee, Camp, Clark, Dozier, Estes, Faulconer, Gill, Green, Griffith, Hamon, Hanley, Hoblitzelle, Hoffman, Howard, Hunt, Kahn, Lay, Levy, Marcus, Meadows, Murchison, Nasher, O'Hara, Owsley, Rachofsky, Rose, Rosenberg, Stern, Stoffel, and Young, to mention just a few. In addition, the benefactions of the Dallas Museum of Art League, the DMA/amfAR Benefit Auction Fund, the Foundation for the Arts, The Eugene and Margaret McDermott Art Fund, Inc., The Eugene McDermott Foundation, the Meadows Foundation, Incorporated, the Munger Fund, and the Wendy and Emery Reves Foundation, Inc. have also each had a profound impact on our collection. Countless other donors over the Museum's history have enriched the collection, and the City of Dallas has complemented this private generosity with its own long-term support and partnership. The works of art illustrated in this catalogue demonstrate this enduring legacy of inspiring generosity, impressive foresight, and passion for great art.

A publication of this scope and complexity is necessarily an institution-wide undertaking. We offer sincere thanks to Bonnie Pitman, former Eugene McDermott Director, for overseeing every step of the book's production and for her overall leadership and commitment to quality; Olivier Meslay, Interim Director, and the rest of our outstanding curatorial staff, Anne Bromberg, Jeffrey Grove, Heather MacDonald, Carol Robbins, Kevin W. Tucker,

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and Roslyn Adele Walker, for their selection of the artwork and the entries they contributed; Tamara Wootton-Bonner, Chair of Collections and Exhibitions, for directing and organizing the publication of this handbook; Eric Zeidler, Publications Manager, for overseeing the production process and shepherding its many component projects; Queta Moore Watson, Senior Editor, for her meticulous and thoughtful editing of the text; Giselle Castro-Brightenburg, Imaging Manager, for coordinating photography and color proofing; Brad Flowers, staff photographer, for his virtuoso photography in bringing the art objects to life on the printed page; Mandy Engleman, Director of Creative Services, for her design acumen; Jeff Wincapaw and Ryan Polich of Marquand Books for creating the book's elegant design; and, finally, to the additional authors (see page 7) for their thoughtful contributions.

We would also like to recognize with gratitude the former directors of the Dallas Museum of Art, particularly Jerry Bywaters (1943–1964), Merrill C. Rueppel (1964–1973), Harry S. Parker III (1974–1987), Richard R. Brettell (1988–1992), Jay Gates (1993–1998), John R. Lane (1999–2008), Bonnie L. Pitman (2008–2011), and all of the curatorial staff members, both current and past. Each has contributed to the dynamic growth of the Museum's overall holdings, while concentrating on different collections and areas of emphasis. They have shared a compelling vision of the Dallas Museum of Art as a beacon and catalyst for the arts. *Dallas Museum of Art: A Guide to the Collection* documents this collective, ongoing commitment to excellence.

Introduction

Bonnie Pitman

Nature made Dallas rich, Time will make her powerful,
but only Art can make her great.

—John Ankeney
Dallas Museum of Art Director
1929–1934

This guide presents more than four hundred works of art from the Dallas Museum of Art, giving an overview of the quality, breadth, and depth of the rich and varied holdings, which span more than five thousand years of world history. The beauty and diversity of the collection is a constant source of discovery, as well as a testament to the civic commitment of individuals who have given so generously to the Museum and the community.

A BRIEF HISTORY

The Dallas Museum of Art was founded in 1903 by fifty progressive citizens as the Dallas Art Association (DAA), occupying a gallery in the newly founded Dallas Public Library. From the outset, the founders of the Museum understood the importance of art and education for the citizens of Dallas: the first mission of the Museum was to "create a love and a knowledge of art." Over the ensuing thirty-three years, dedication to this mission never waned, as the DAA moved to different locations around the city and as the collection continued to grow with the support of many generous donors. The collection was officially presented to the City of Dallas early on, thus establishing a long tradition of public and private partnership and support, which continues to the present day. In 1933 the name of the institution was formally changed to the Dallas Museum of Fine Arts (DMFA). Three years later, in 1936, when Dallas hosted the Texas Centennial Exposition, the Museum opened in its new building in Fair Park, where it flourished for nearly five decades.

By the mid-1960s, the Museum's collection and programs changed significantly. In 1963 the Dallas Museum for Contemporary Arts (DMCA) merged with the DMFA, and a strong commitment to collecting international contemporary art was forged. Throughout the 1960s and 70s, the collection grew exponentially, with additions in new collecting areas—including African and ancient American art—and the strengthening of others. The

DALLAS MUSEUM OF ART

The Museum's original Fair Park location, c. 1911

Museum's commitment to education was invigorated with expanded programs for the public and increased outreach to the community. This surge of acquisitions and activity emphasized the need for a new building to better accommodate the Museum's growing collection, special exhibitions, and burgeoning educational programs. In 1977 the Museum hired architect Edward Larrabee Barnes, and Museum leaders and city representatives identified the current site in downtown Dallas as being perfect for a new art museum, and as having expansion potential for the city's future Arts District. The prospect of a new building inspired an outpouring of generosity, including the passage of a $24.8-million bond issue and substantial gifts of funds and art from the community. The Museum's collection grew dramatically, with important gifts of art to nearly all areas. On January 29, 1984, the new building officially opened to the public, and the Museum's name was formally changed to the Dallas Museum of Art (DMA).

In 1985 the donation of a collection of European painting, sculpture, and decorative arts necessitated an addition to the building. The Wendy and Emery Reves wing opened later that year and was followed by two significant acquisitions of decorative art collections. By 1988 plans were already underway for a further expansion of the DMA to accommodate the growth of the Museum's collection and programs. In 1991 ground was broken for an addition to the building, also designed by Barnes, and in 1993 the Nancy and Jake L. Hamon Building opened to the public. During this period, the surrounding Dallas Arts District welcomed several new neighbors, including the Morton H. Meyerson Symphony Center and the Trammell and Margaret Crow Collection of Asian Art.

As the Museum's second century begins, a number of important events and gifts have propelled the Museum, as well as Dallas, to international prominence. A new generation of collectors and community leaders has come together in Dallas for the benefit of the whole community. In 2003 the Museum celebrated its centennial anniversary by presenting several new programs and an exhibition commemorating one hundred years of collecting at the DMA. The same year, the DMA welcomed the Nasher Sculpture Center to the neighborhood. In 2005 three families committed by promised bequest their renowned contemporary art collections to the Dallas Museum of Art, capturing the attention of the art world. In 2009 the opening of the AT&T Performing Arts Center marked the completion of a twenty-five-year vision for the Dallas Arts District. Throughout the decade, several galleries were renovated, and the Center for Creative Connections (C3), an experimental learning environment that provides interactive encounters with original works of art and artists, was established. Innovative programs and new uses of technology have placed the Dallas Museum of Art at the forefront of visitor engagement with art and continue the founding mission of the DMA to instill a love and knowledge of art in the citizens of Dallas.

THE COLLECTION

At the heart of the Museum is our encyclopedic collection, which encompasses over twenty-five thousand works and spans five thousand years of history, representing a full range of world cultures. The growing collection includes important holdings in the arts of the ancient Americas, Africa, and South Asia, and in European and American painting, sculpture, and decorative arts, as well as one of the most important collections of modern and contemporary art in the United States. Countless families, individuals, civic groups, foundations, and corporations have shared their passion for art along with a desire to contribute to their community. In many cases, works of art have come to the Museum through direct gift or bequest; in others, donors gave endowment funds to support the purchase of works of art; and in others, following a unique Dallas tradition, several individuals and families have joined together to secure works of art for the DMA. Over the course of the Museum's history, the collection has grown steadily, sometimes spectacularly, with an entire collection acquired, and sometimes with the acquisition of a single masterpiece. The Museum has also been the beneficiary of several bequests that allow the DMA and our collectors to collaboratively plan and build the Museum's collection for the future, an important new model of community philanthropy. All of these gifts of art or funds have provided an enduring legacy that has directly benefited all who come to the Museum.

The Dallas Museum of Fine Arts building in Fair Park, c. 1957

The following sections highlight the breadth and individual strengths of each of our collecting areas, while also acknowledging some of the many generous gifts of art and funds that have contributed to the collection's dynamic growth and had such a transformative impact on the trajectory of our institution.

ANCIENT AND NATIVE AMERICAN ART

The works of ancient American art in the Museum's collection extend from northern Mexico through South America, from about 1500 BC until AD 1550. Collecting in this area began during the 1950s and 60s. The 1973 acquisition of sixty objects, gift of the Meadows and McDermott families, and the extraordinary acquisition in 1976 of the Nora and John Wise Collection of almost 2,700 items, made possible by the Hamon, McDermott, Meadows, and Murchison families and by gifts and bequests from the Wises, vastly expanded the Museum's holdings. Today, complemented by individual gifts and purchases, the collection offers a remarkable survey of ancient American art.

The Native American collection is distinguished by a selection of ancient ceramics from the southwestern United States; a group of Northwest Coast objects and Arctic masks; and two collections of textiles from Guatemala, given by Carolyn C. and Dan C. Williams and Patsy R. and Raymond D. Nasher. In addition to gifts from the Boeckman family, Mr. and Mrs. Stanley Marcus, and The Eugene and Margaret McDermott Art Fund, Inc., and many other individual donors, the Native American and ancient American areas continue to benefit from a number of DMA endowment funds, including The Roberta Coke Camp Fund, The Otis and Velma Davis Dozier Fund, and the Textile Purchase Fund.

AFRICAN ART

The African collection is diverse in form and media. It focuses on the traditional art of the sub-Saharan cultures and peoples, and dates from around the fourth century BC to the mid-twentieth century. African works of art first entered the DMA's collection in 1969 with the acquisition of the Clark and Frances Stillman Collection of Congo Sculpture, donated by Eugene and Margaret McDermott. In 1974 fifty works from the Gustave and Franyo Schindler Collection of African Sculpture, another very distinguished private collection, were acquired for the Museum by the McDermott Foundation in honor of Eugene McDermott. This acquisition of sculptures and masks extended the geographical reach of the collection from Central Africa into West Africa. Since 1974 the collection has grown in depth, breadth, and quality with support from the African Art Acquisitions Endowment Fund, established by Margaret McDermott; The Dozier Foundation; The Eugene and Margaret McDermott Art Fund, Inc.; the Textile Purchase Fund; and gifts of objects from other individuals and foundations.

ASIAN ART

The Museum's Asian art collection comprises a notable selection of Japanese and Chinese works, as well as a large concentration of South Asian art, including significant Indian, Himalayan, and Southeast Asian art. Works of art range in date from the first few centuries BC through the Buddhist arts of the Gandharan and Kushan periods, to Hindu sculptures from the fifth to the nineteenth century, to the arts of India under Mughal rule. The collection began in the 1960s with several gifts and purchases of Japanese objects. This was followed by other key works, including the remarkable Chinese Tang dynasty pair of *lokapala*, purchased by The Eugene and Margaret McDermott Art Fund, Inc. The acquisition of the John R. Young Collection of Meiji period Japanese works by the Foundation for the Arts supplemented several important objects already in the collection. The Wendover Fund and the Cecil and Ida Green Acquisition Fund have allowed for significant purchases in Asian art, and the generous gifts of David T. Owsley personally and via the Alconda-Owsley and Alvin and Lucy Owsley foundations, as well as an intended major bequest from Mr. Owsley, have dramatically enhanced the South Asian collection over the past decade. In recognition of the impact of David T. Owsley's collecting for the DMA, several longtime Museum supporters joined together to purchase the Chola bronze Shiva Nataraja, an acknowledged masterpiece and iconic image of Hinduism that emphasizes the importance of South Asian art at the DMA.

PACIFIC ART

Sculpture and textiles in the regional art styles of Indonesia and Sarawak distinguish the Museum's Pacific collections. The first Pacific acquisitions were made during the 1970s, including a male ancestor figure from New Guinea, which remains the single most important work in the Oceanic area. During the 1980s, the art of Island Southeast Asia, primarily regional Indonesian art from the nineteenth and twentieth centuries, began to enter the collection. The Eugene McDermott Foundation made possible the acquisition of the Steven G. Alpert Collection of Indonesian Textiles in 1983, and The Eugene and Margaret McDermott Art Fund, Inc. enabled the 2001 purchase of seven iconic large-scale sculptural works of superb quality that spanned the archipelago. Other important acquisitions have been made possible by gifts from the Steven G. Alpert Family, The Roberta Coke Camp Fund, The Otis and Velma Davis Dozier Fund, Sally R. and William C. Estes, the Museum League Purchase Fund, and The Nasher Foundation. The Island Southeast Asian collection has become recognized as an aesthetic standard and one of the finest collections of its kind in the United States.

ANCIENT MEDITERRANEAN ART

The Dallas Museum of Art has exceptional works in the ancient Mediterranean collection, dating from Old Kingdom Egypt in the third millennium BC to the later stages of the Roman Empire. The growth of this collection began in 1966 with gifts from Mr. and Mrs. Cecil H. Green, including two masterpieces:

the Greek figure of a young man from a funerary relief and the Roman figure of a woman. While the Greens' generosity has benefited several collections, their contribution, paired with that of The Eugene and Margaret McDermott Art Fund, Inc., made it possible for the Museum to acquire an outstanding collection of ancient Greek, Etruscan, and Roman gold jewelry in 1991. The Cecil and Ida Green Acquisition Fund, with the assistance of many donors, including David T. Owsley personally and via the Alvin and Lucy Owsley and Alconda-Owsley foundations, has allowed the DMA to assemble a fine collection of ancient art.

EUROPEAN AND AMERICAN ART

The DMA's collections of American and European art contain paintings, sculpture, and works on paper, with strong holdings of eighteenth- and nineteenth-century works. In 1938 the Museum acquired its first important European painting, Claude Monet's *Seine at Lavacourt*, which was made possible through the Munger Fund. During the 1960s and 70s, the Museum's impressionist and post-impressionist holdings increased with gifts from Mr. and Mrs. Eugene McDermott and Mr. and Mrs. Algur H. Meadows, who also gave several old master paintings. The American collection grew in 1951 through the Joel T. and Kathryn Howard bequest, a gift of thirty-six American paintings dating from the 1860s to the 1920s. In 1979 Norma and Lamar Hunt made a landmark addition to the American collection with the gift of Frederic Edwin Church's *The Icebergs*, the centerpiece of the Museum's collection of American landscape painting. Several impressive collections came to the Museum during the 1980s, most notably the Wendy and Emery Reves Foundation's collection of impressionist and post-impressionist art, including masterworks by Paul Cézanne, Vincent van Gogh, and Pierre-Auguste Renoir, among many others; the Faith P. and Charles L. Bybee Collection of early American portraits; and the Karl and Esther Hoblitzelle Collection of old master paintings. Starting in 1963, the Foundation for the Arts has enabled a series of major acquisitions. Since 1975 the gift of funds from the estate of Virginia Lazenby O'Hara to the Foundation for the Arts allowed the Museum to acquire a series of eighteenth- and nineteenth-century European paintings, including significant works by Gustave Courbet, Jacques-Louis David, and Claude-Joseph Vernet. The print holdings were enriched by a gift from Juanita and Alfred Bromberg, greatly expanding a collection that had been formed in the earliest years of the Museum's existence. More recently, the support of the Pauline Allen Gill Foundation and The Eugene and Margaret McDermott Art Fund, Inc. has propelled the expansion of holdings in both American and European painting.

THE MOURNERS
AFRICAN MASKS

MODERN ART

The Museum's modernist collection experienced significant growth with the merger of the DMCA and the DMFA in 1963 and the contemporaneous transfer to the Foundation for the Arts of major works, including those by Francis Bacon, Paul Gauguin, Henri Matisse, and Gerald Murphy. These joined an already established collection of modernist art, primarily composed of American Scene painting, Texas art, and early abstraction, including works by Thomas Hart Benton, Alexandre Hogue, Edward Hopper, Georgia O'Keeffe, and Everett Spruce, several of which were Dallas Art Association purchases. The collection of European modernist works came into its own during the 1970s and 80s through a series of major gifts from Lillian and James H. Clark through the Foundation for the Arts. These gifts form the core of a world-renowned group of paintings by Piet Mondrian and also include important works by Constantin Brancusi and Fernand Léger. A sizable gift of early Texas art from Nona and Richard Barrett solidified the Museum's already impressive holdings in this area. Over the past fifteen years, through the generosity of The Eugene and Margaret McDermott Art Fund, Inc. and other funds and donors, strategic acquisitions have continued to expand the Museum's holdings, which now include important works by Ilya Bolotowsky, Georges Braque, Marsden Hartley, Ernst Ludwig Kirchner, George L. K. Morris, Pablo Picasso, and Leon Polk Smith.

DECORATIVE ARTS AND DESIGN

The Museum's collection of American and European decorative arts and design features objects in a wide range of media and includes renowned collections of nineteenth- and twentieth-century American silver. The holdings also include exceptional examples of glassware and furniture, and premier works of turn-of-the-century international design and early modernism. The decorative arts program began in the mid-1980s with the gift of the Wendy and Emery Reves Collection, which included a large selection of important European objects. Other decorative arts collections soon followed, including the Karl and Esther Hoblitzelle Collection, which features nearly four hundred works of eighteenth-century English silver, and the Faith P. and Charles L. Bybee Collection of eighteenth- and early nineteenth-century American furniture. The DMA's holdings continued to grow, thanks to multiple funds that were established to support decorative arts acquisitions; the Silver Supper, an annual fundraiser; and several long-term supporters, including The Eugene and Margaret McDermott Art Fund, Inc. In the late 1980s, the DMA began collecting modern design, in part through gifts

from the Herman Miller Consortium, and continues to develop its contemporary holdings with funds from the DMA/amfAR Benefit Auction Fund and other gifts. In 2001 the bequest of Patsy Lacy Griffith transformed the collection with important twentieth-century works. In 2002 the acquisition of the Jewel Stern American Silver Collection provided the Museum with the most comprehensive and important collection of its type. The decorative arts and design program recently began acquiring jewelry, including modern and contemporary designs by Harry Bertoia, Bettina Dittelman, and other artists. Many of these works are gifts of Deedie Rose.

CONTEMPORARY ART

Contemporary art, encompassing painting, sculpture, works on paper, and installation and media-based works, is one of the Museum's major holdings. Jackson Pollock's *Cathedral*, acquired in 1950, three years after its completion, is the cornerstone of the Museum's contemporary collection. After the merger of the DMCA and the DMFA in 1963, the Museum's collecting activities grew significantly with more than fifteen gifts of abstract expressionist masterpieces by Franz Kline, Mark Rothko, and many others, all from Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated. This rich core of works led to further acquisitions of American art of the 1960s and 70s, including important pieces by Jasper Johns, Donald Judd, Robert Rauschenberg, and others. During the 1980s and 90s, collecting activity grew thanks to the generosity of Elizabeth B. Blake, The Roberta Coke Camp Fund, The 500, Inc., Dorace Fichtenbaum, and the Foundation for the Arts. The Museum has particular strengths in German and Italian art, including the most complete set of Gerhard Richter's editions in the world and important masterpieces by Anselm Kiefer, Piero Manzoni, Michelangelo Pistoletto, Sigmar Polke, and Thomas Struth. Additions of work by today's established and emerging artists continue the DMA's distinguished history of collecting the art of the present, especially installation and new media works, including Chris Burden's *All the Submarines of the United States*, Bill Viola's *The Crossing*, and installations by Eija-Liisa Ahtila, Doug Aitken, and Ragnar Kjartansson. Works by Texas artists, including David Bates, Annette Lawrence, and John Pomara, have consistently been acquired, and include the recent gift of over forty works of contemporary Texas art from the Barrett Collection. In 2005 Dallas collectors Marguerite and Robert Hoffman, Cindy and Howard Rachofsky, and Deedie and Rusty Rose announced that they had jointly pledged their private collections—which at the time included over nine hundred works of art and which continue to grow significantly—as an irrevocable bequest to the Museum. Made early in the lives of these individuals, these generous bequests enable the DMA and the collectors to work collaboratively to plan and build the Museum's collection for the future while simultaneously allowing the collectors the flexibility to refine their personal holdings during their lifetime. Along with the Hoffman, Rachofsky, and Rose bequests and additional family and individual bequests and gifts, numerous donors have generously established dedicated funds for contemporary art, including most significantly the DMA/amfAR Benefit Auction Fund, the Contemporary Art Initiative, and the Deal, Denker, Elcock, Faulconer, Hanley, Lay, Mead, Stoffel, Wilcox, and Young families. These efforts have transformed the contemporary holdings of the DMA into one of the leading collections in an American encyclopedic museum.

In recent years, the Dallas Arts District has come into its own as an international arts destination, and the Dallas Museum of Art, as the pioneer and cornerstone of the Arts District, is uniquely positioned to offer our public a diverse, dynamic, and engaging environment in which they can discover and ignite the power of art through our encyclopedic collection. The legacy of our founders and subsequent far-sighted donors and benefactors can be seen in the wealth of our collection, and it is continued to this day by a new generation of trustees, donors, partners, and members who continue to enrich our collection, offering great art to our community. Indeed, the forward-thinking director John Ankeney was correct: Nature made Dallas rich, Time made Dallas powerful, but Art has made Dallas *great*.

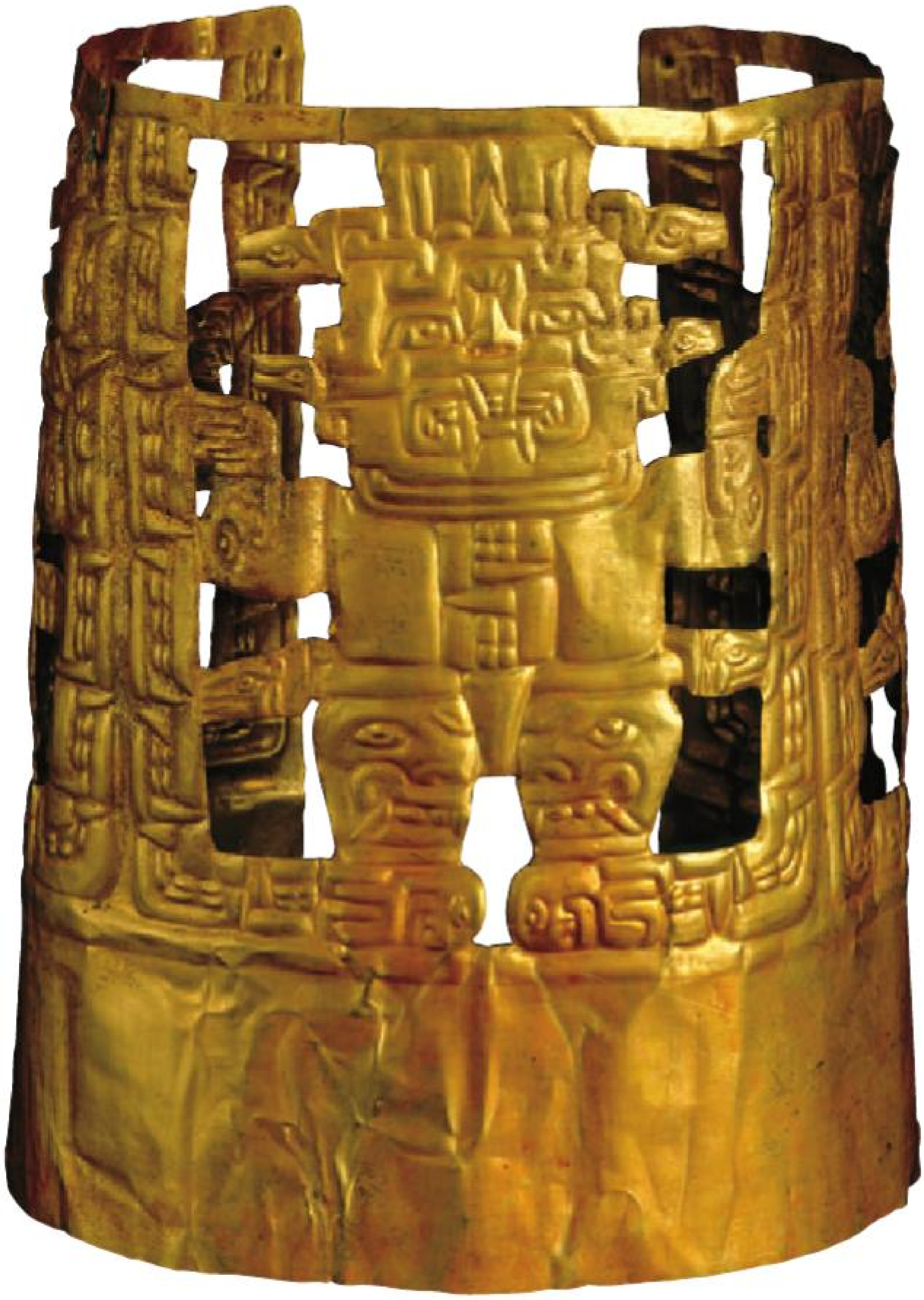
Ancient and Native American

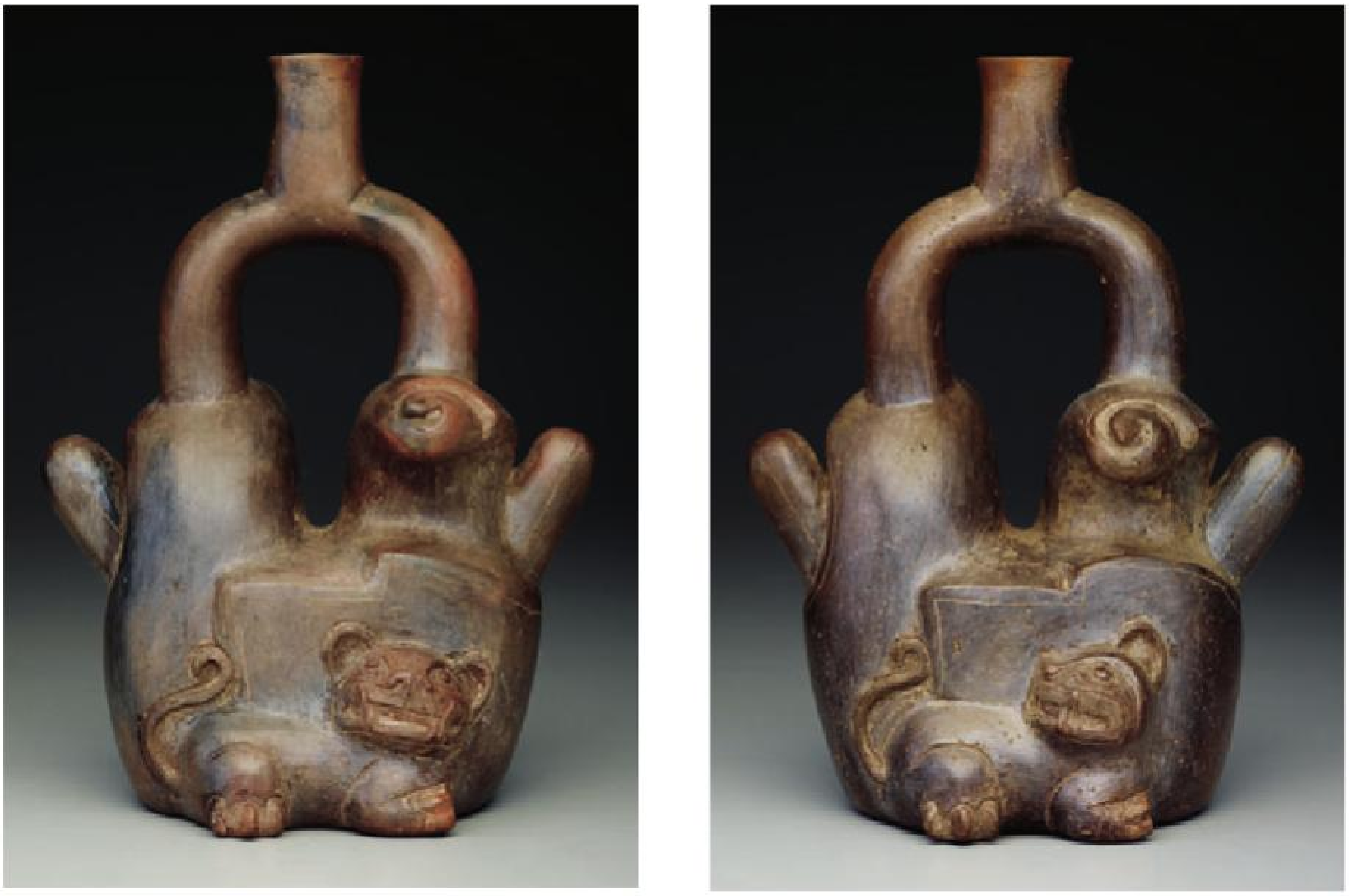
PERU, NORTH COAST OR HIGHLANDS, CHAVÍN STYLE

Crown with deity figures

c. 400–300 BC
Gold
10¼ × 21¼ in. circumference (26 × 54 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2005.35.McD

During the first millennium BC, the Chavín art style achieved its fullest development at the site of Chavín de Huántar in the Peruvian northern highlands. The first sophisticated Andean goldwork was produced during the florescence of Chavín culture and bears its symbols, the most influential of which was the principal deity, the Staff God. This impressive work in sheet gold repeats three portrayals of this Chavín deity. Powerful predators—jaguar, harpy eagle, cayman, and serpent—define his image: the snarling mouth has feline fangs; serpent heads emerge from the head and waist; talons mark fingers and toes. The figure's frontal stance, the bilateral symmetry of the composition, and the combination of human and animal features are characteristic of the Chavín style. The sculptural clarity of the forms and the dramatic use of cut-out negative space distinguish the crown among the known examples of goldwork in the Chavín style.





PERU, NORTH COAST, JEQUETEPEQUE VALLEY (?), CUPISNIQUE CULTURE

Stirrup-spout vessel depicting felines and cacti

c. 900–200 BC
Ceramic
10⅛ × 7¾ × 5¾ in. (25.7 × 19.7 × 14.6 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.62

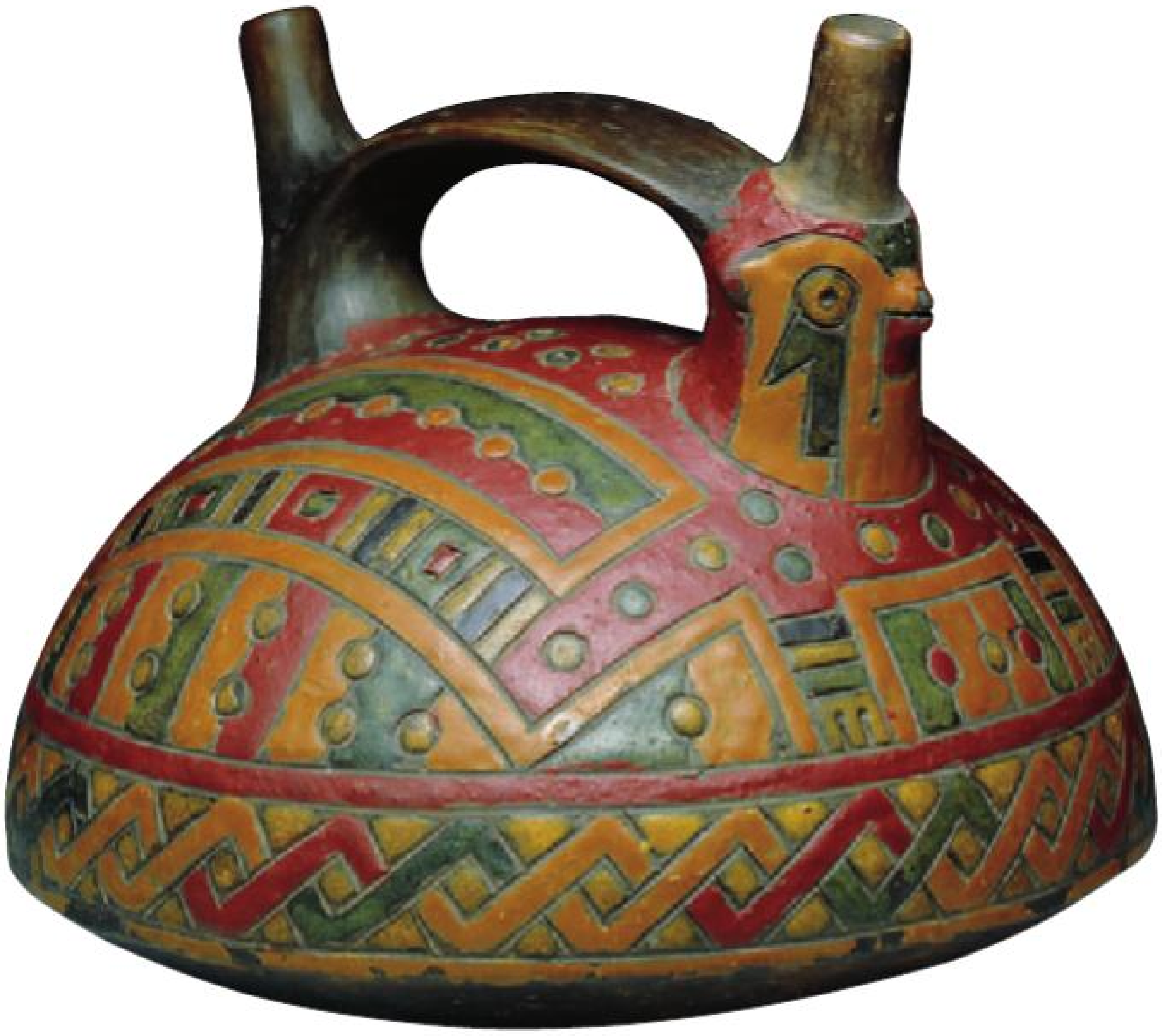
The ceramics of northern Peru are distinguished by their stirrup-shaped spouts, sculptural forms, and monochromatic gray-black color. The vessels associated with the Cupisnique culture often have a highly burnished surface. On one side of this handsome vessel, a reclining jaguar faces the viewer; on the other it turns to face its tail. A step-spiral landscape form surrounds each feline and curves around the projecting column of a four-ribbed cactus. Known as San Pedro, this cactus contains the active alkaloid mescaline, which shamanic folk healers of Peru use today in curing ceremonies. San Pedro is a sacred medicine, potent in itself, but made stronger by association with the powers of animals, spirits, and supernatural beings. The adaptation of the feline and plant forms to the globular shape of the vessel shows the mastery of the potter over the clay.

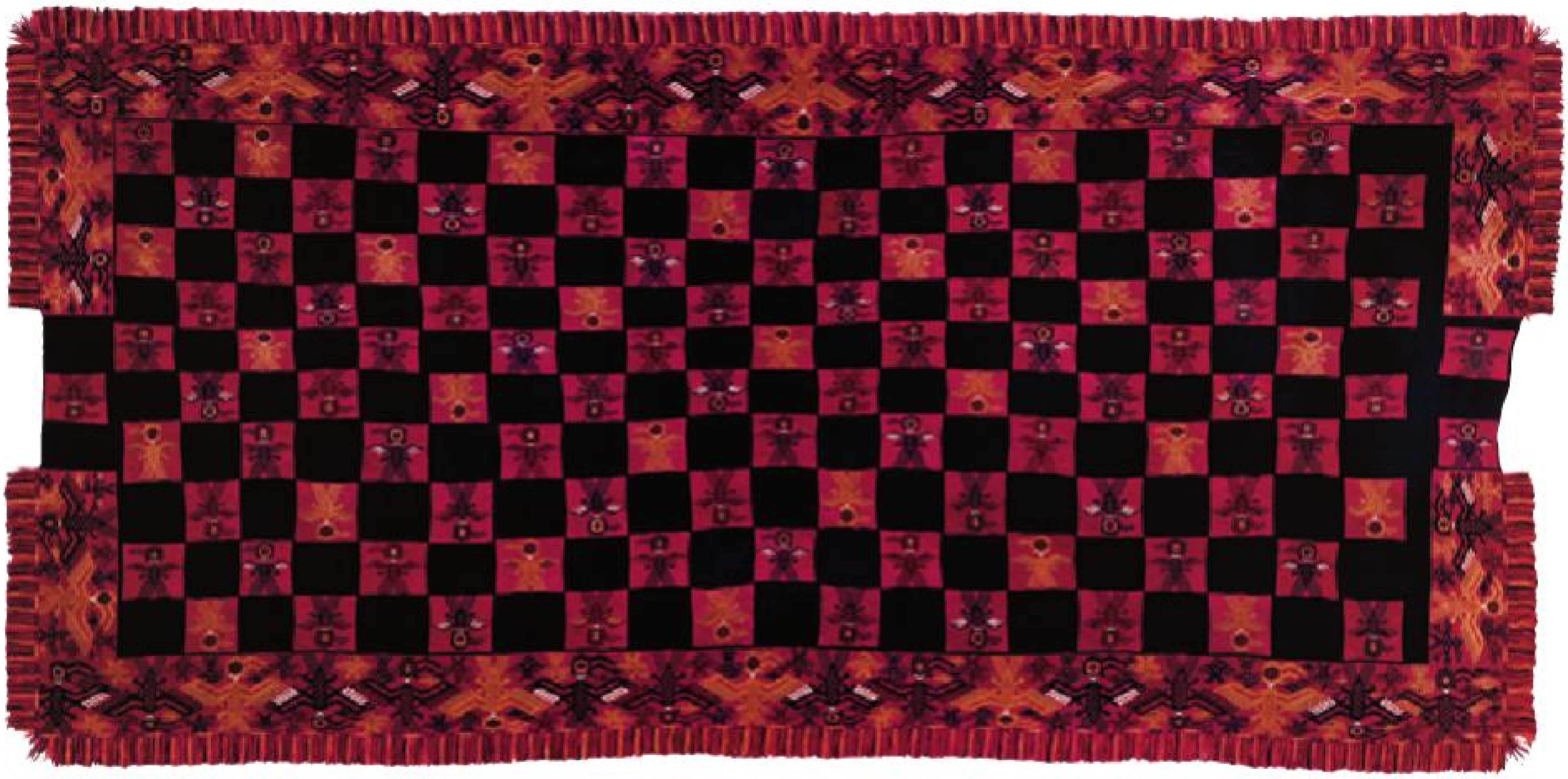
PERU, SOUTH COAST, PARACAS CULTURE

Vessel depicting a falcon

c. 500–400 BC
Ceramic and resin-suspended paint
4⅜ × 5⅛ in. diam. (11.1 × 13 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.85

The deserts of Peru's Paracas peninsula, whose name means "sand falling like rain," have preserved fragile objects deposited in cemeteries there some two thousand years ago. In the late 1920s, Peruvian archaeologists recovered more than four hundred textile-wrapped funerary bundles from Paracas excavations, and ceramic vessels attributable to the Paracas culture have been found on the peninsula and in nearby valleys. The best-known Paracas pottery type is an incised vessel enhanced by the application of resin-based paint after firing. This example, with its beautifully preserved paint, is also characteristic in form: a rounded base and two spouts are joined by a flat strap or bridge, which functioned as a handle. The body of a bird spreads gracefully over the hemispheric chamber, while a modeled head forms the base of one spout. The chevron motif below each eye identifies the bird as a falcon, a frequent theme in Paracas art.



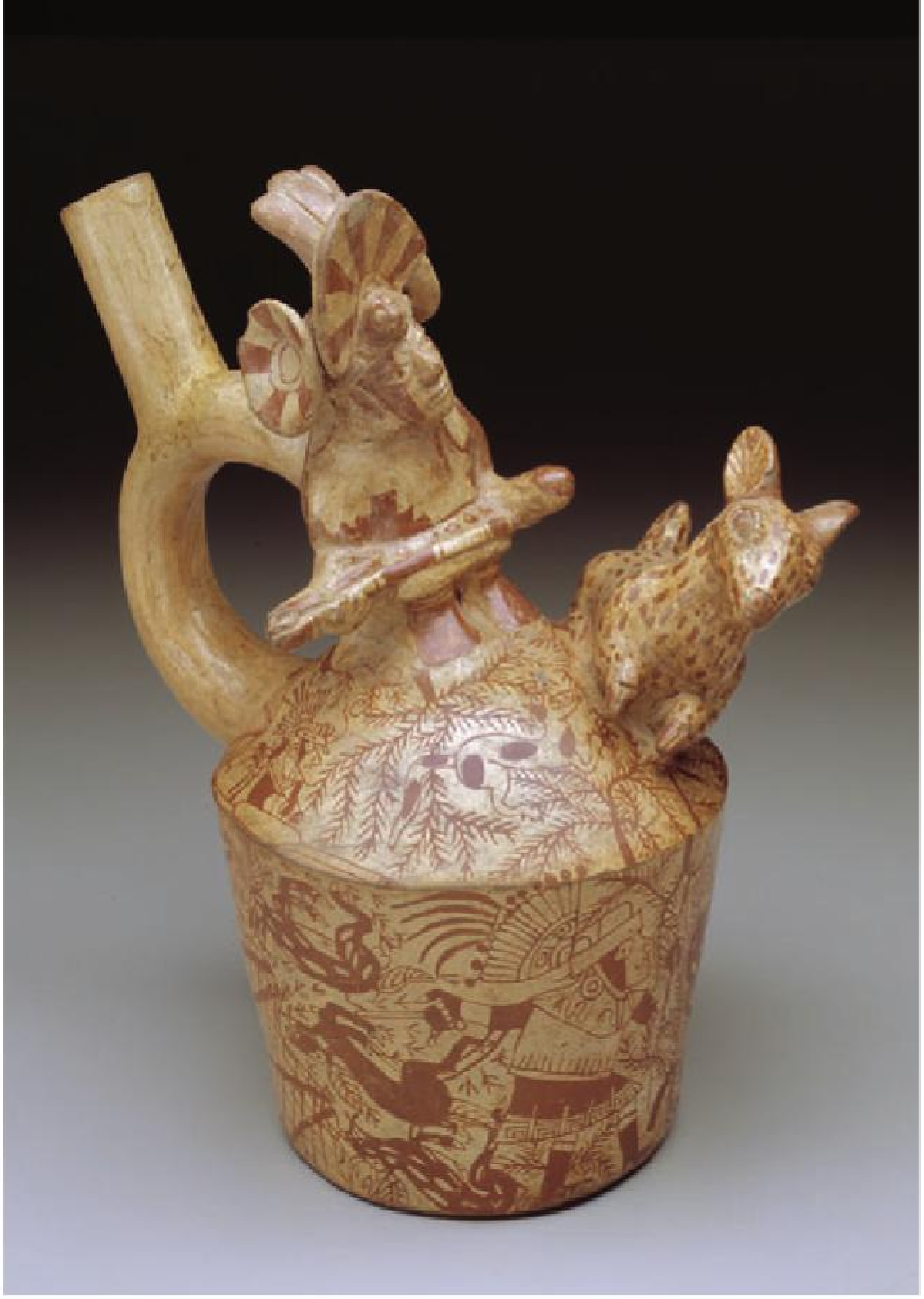


PERU, SOUTH COAST, PARACAS CULTURE

Mantle with birds

c. 300–100 BC
Camelid fiber
51½ × 110 in. (130.8 × 279.4 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in memory of John O'Boyle, 1972.4.McD

In the funerary bundles recovered from Paracas burials, layer upon layer of handwoven garments wrapped each body. The largest and most impressive of the Paracas textiles is the mantle, which was worn as a shoulder cloth. In this example, two pieces of dark blue cloth were seamed together to form the ground cloth, onto which red squares and a wide, bird-patterned border were embroidered. As in other ancient Andean textiles, the vibrantly colored yarns were spun from the hair of the llama, alpaca, or vicuña, animals of the *Camelidae* family native to the Andean highlands. The embroidered birds may represent male condors as suggested by their ruff of feathers (shown as a white collar) and outspread wings. The birds are repeated with a change in vertical orientation in the squares and a change in both orientation and scale in the border, characteristic Andean textile devices for achieving variety with a single motif.

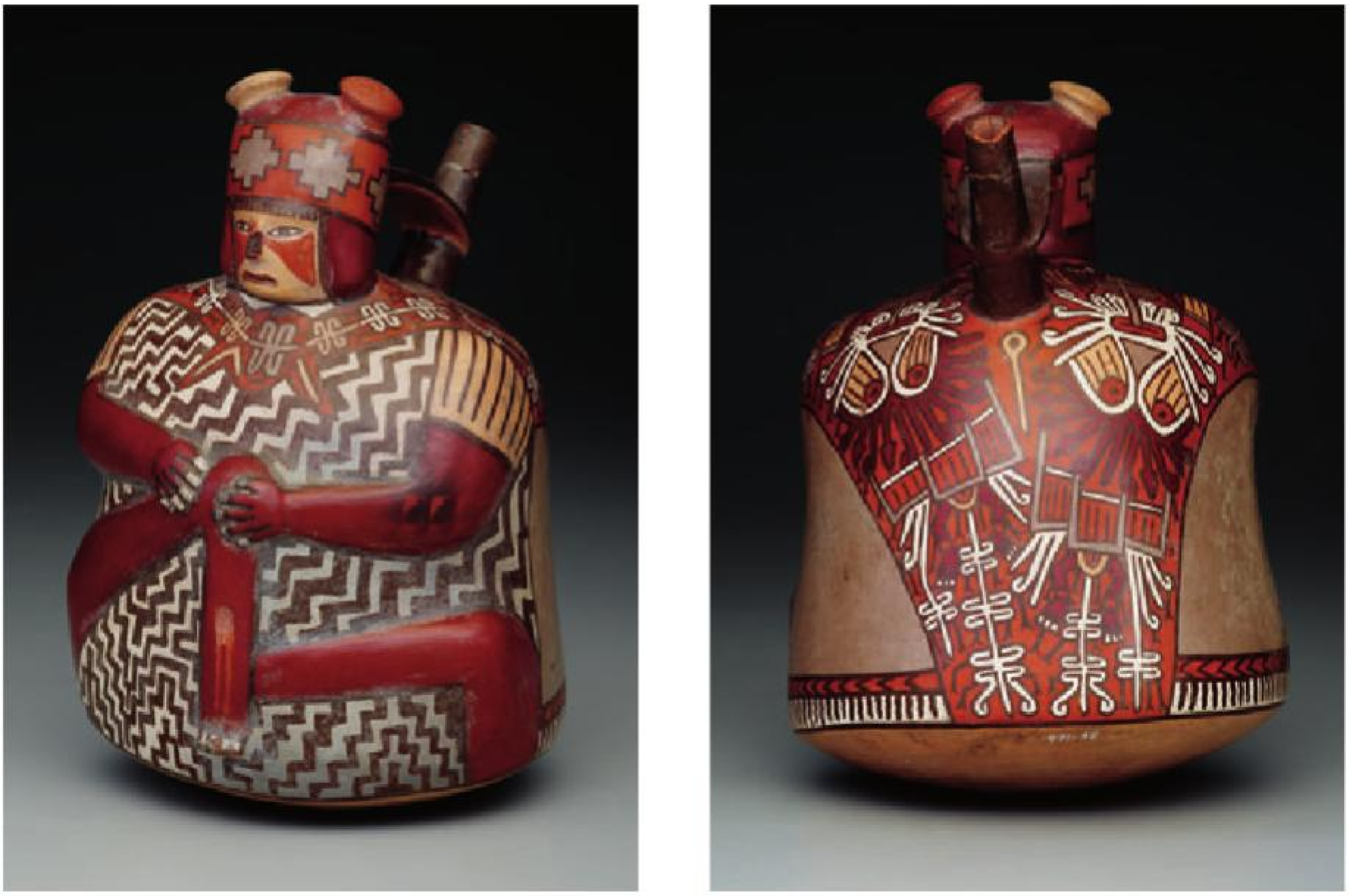


PERU, NORTH COAST, MOCHE CULTURE

Stirrup-spout vessel with deer hunting scenes

c. AD 450–550
Ceramic
10 × 6¼ × 9⅛ in. (25.4 × 15.9 × 23.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1969.2.McD

The Moche culture dominated the north coast of Peru from the first to the eighth century AD. At its peak, about AD 400, the Moche realm encompassed ten contiguous river valleys. Moche artists were sophisticated metallurgists in gold, silver, and bronze, and their prolific ceramic tradition often made use of molds. Moche potters excelled at modeling, which they used to produce naturalistic portrait heads, plants, animals, and figural compositions, and they were adept painters. This vessel combines these skills in treating an important Moche theme, the deer hunt. The modeled three-dimensional forms of hunter and deer complement the delicately painted scene that covers the vessel. Seen amid the lacy branches of acacia trees, three hunters in elaborate garb have trapped three deer in a net and have speared another. Long-tailed, spotted dogs in the painted scene seem to attack the modeled deer that leaps above them.



PERU, SOUTH COAST, NASCA CULTURE

Vessel depicting a wounded warrior

C. AD 500–600
Ceramic
8 × 5¾ × 5⅞ in. (20.3 × 14.6 × 14.9 cm)
General Acquisitions Fund, 1971.58

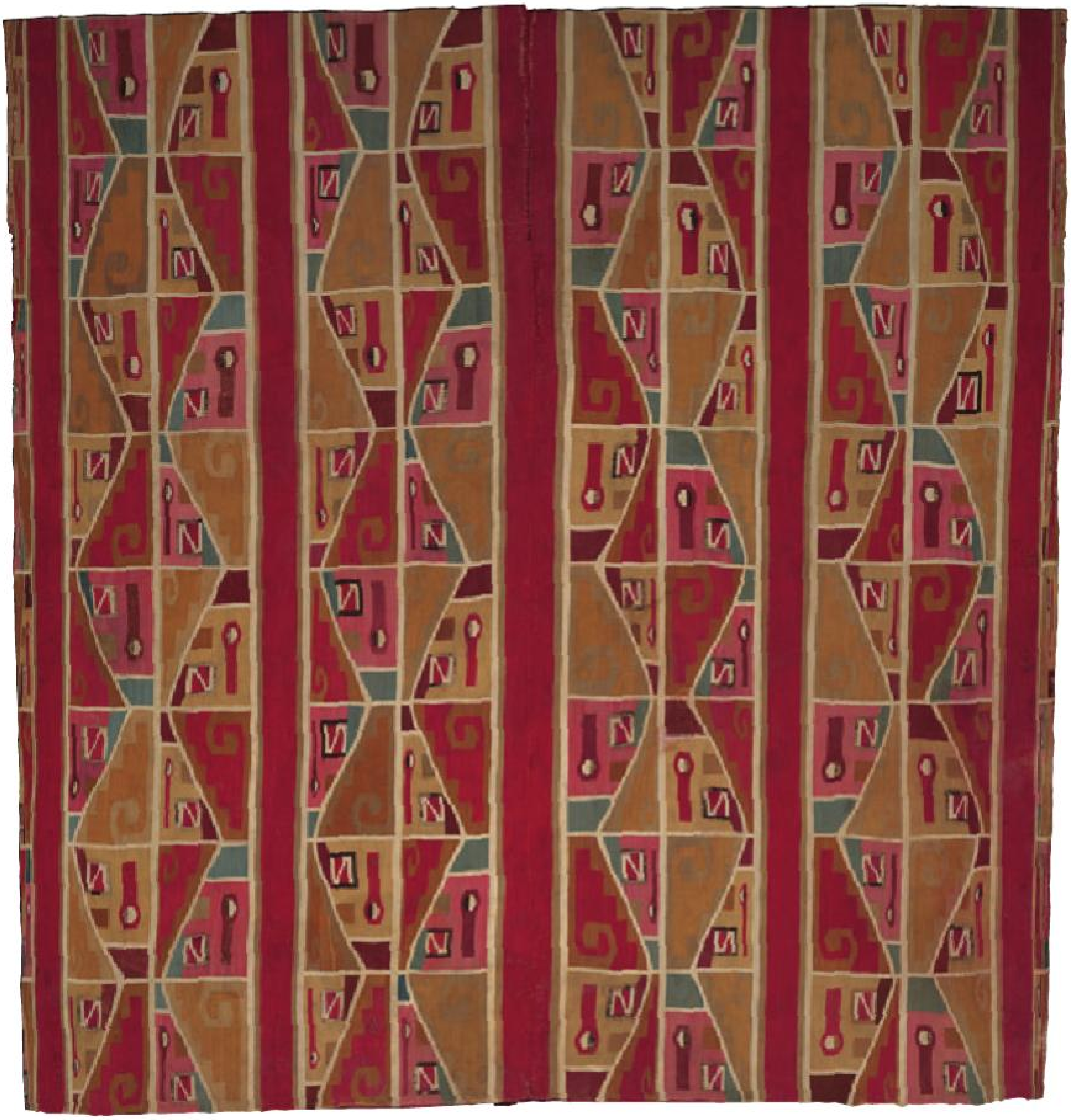
The coastal society called Nasca flourished in the Nasca and Ica river valleys of Peru from about 200 BC until AD 700. Its ceramic tradition continued the south coast preference for round-bottomed, spouted vessels with strap handles and colorful painted decoration. Enhanced by slip paints applied before firing, Nasca vessels had a more durable surface than earlier Paracas examples. This effigy vessel depicts a wounded warrior holding his injured right leg. He wears a zigzag-patterned tunic and a headdress with stepped diamond motifs and two knoblike elements. Tied beneath his chin and spreading across his back is a mantle enhanced by two mythical figures, each dominated by an inverted face with huge eyes, a white mouth mask with whiskerlike extensions, and a long, protruding gray tongue. This masked, semihuman creature is associated with fertility and vegetation. Often called the Anthropomorphic Mythical Being, it is one of the most important religious subjects in Nasca art.

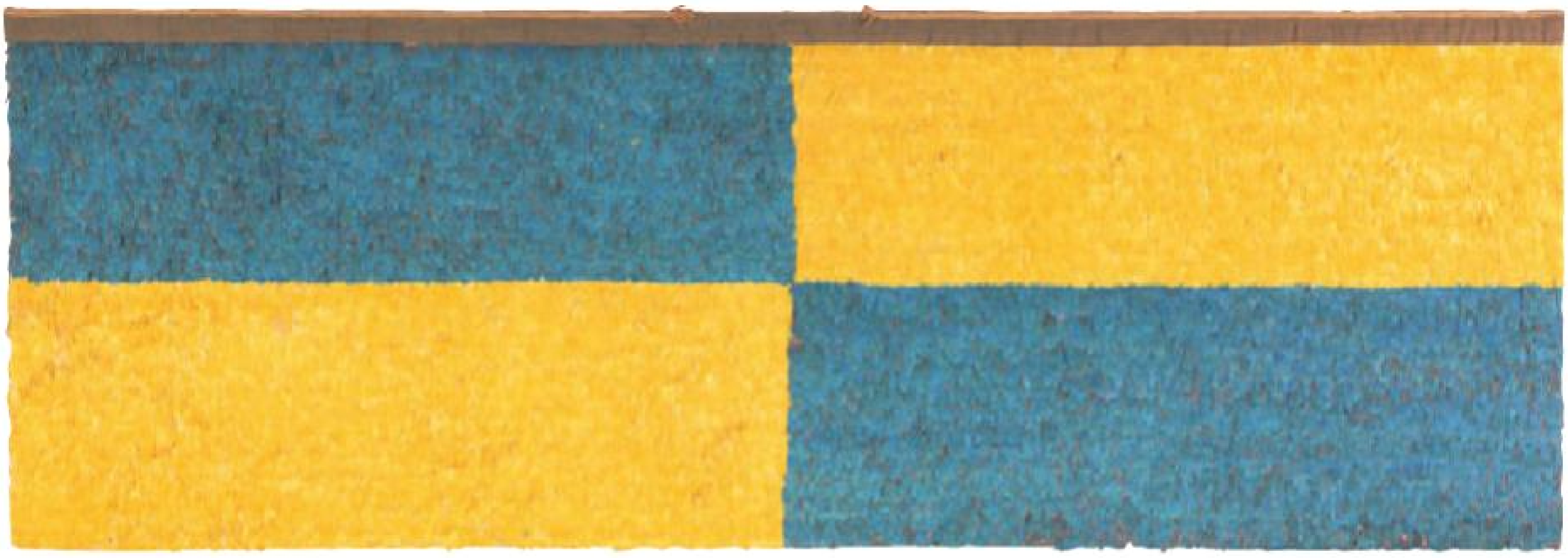
PERU, PROBABLY SOUTH COAST, HUARI STYLE

Tunic with profile heads and stepped frets

C. AD 650–800
Cotton and camelid fiber
40¼ × 40¼ in. (102.2 × 102.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Carol Robbins' 40th anniversary with the Dallas Museum of Art, 2004.55.McD

The classic Huari (Wari) tunic is made by seaming together two long, rectangular panels of tapestry-woven cloth, leaving an opening for the head in the center. The high quality of the tunics suggests that men of elite status wore them on special occasions, yet many show signs of wear consistent with everyday use. The tunics functioned ultimately as burial goods, sometimes as the outer covering for mummy bundles. The classic design scheme of this exceptionally fine tunic pairs a stylized profile head with a stepped fret. Between red vertical bands, white lines outline the design blocks, which are divided into two triangular sections. One features the profile head, with the mouth represented by a white N and the eye by a pendant tear. The other triangle contains a stepped fret or spiral. This basic design block is repeated throughout the textile, but with inversions, reversals, and color substitutions that add a pleasing variety and complexity.





PERU, FAR SOUTH COAST, OCOÑA VALLEY, HUARI STYLE

Panel with rectangles of blue and yellow featherwork

C. AD 650–850
Feathers (blue and gold macaw), cotton cloth, and camelid fiber cloth
28 × 84¼ in. (71.1 × 214 cm)
Textile Purchase Fund, 2001.262

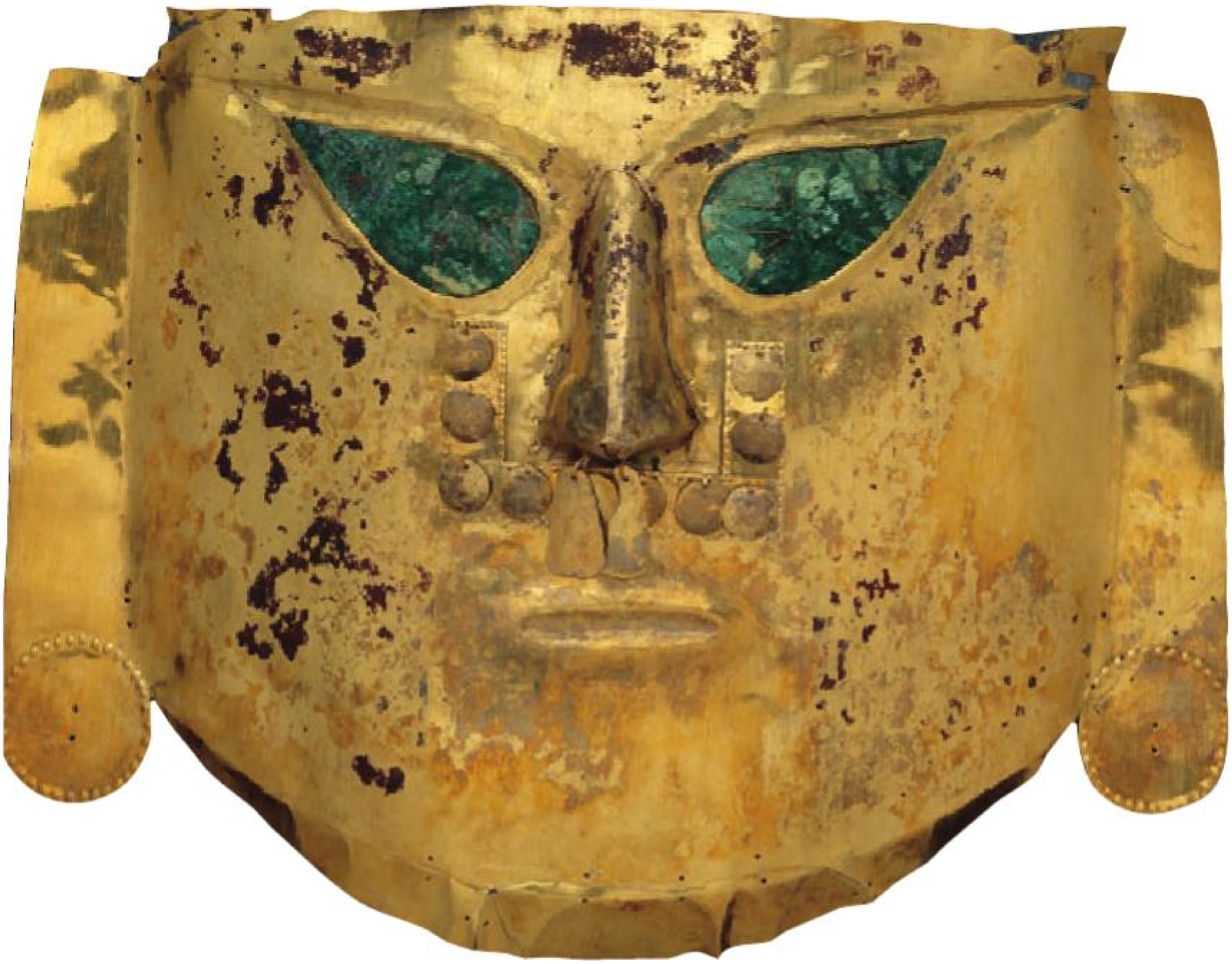
In 1943 workers digging near the Peruvian village of La Victoria found eight ceramic jars, each featuring a portrait face on its neck. The jars, which are some of the finest ceremonial pottery produced by the coastal Huari (Wari) culture, contained ninety-six feathered panels like this one. It is not known if the panels were woven strictly as offerings, but this was certainly their ultimate function. The tradition of offertory caches is one of the distinctive characteristics of Huari culture. The saturated yellow and iridescent blue feathers came from the blue and gold macaw, a bird native to the tropical forests east of the Andes. The making of featherwork, while tedious, is thought to have been well organized and specialized. The shaft of each feather was bent back around a cotton cord and then secured by knots tied with a second cord. The cords of tied feathers were then secured with stitching to cotton cloth.

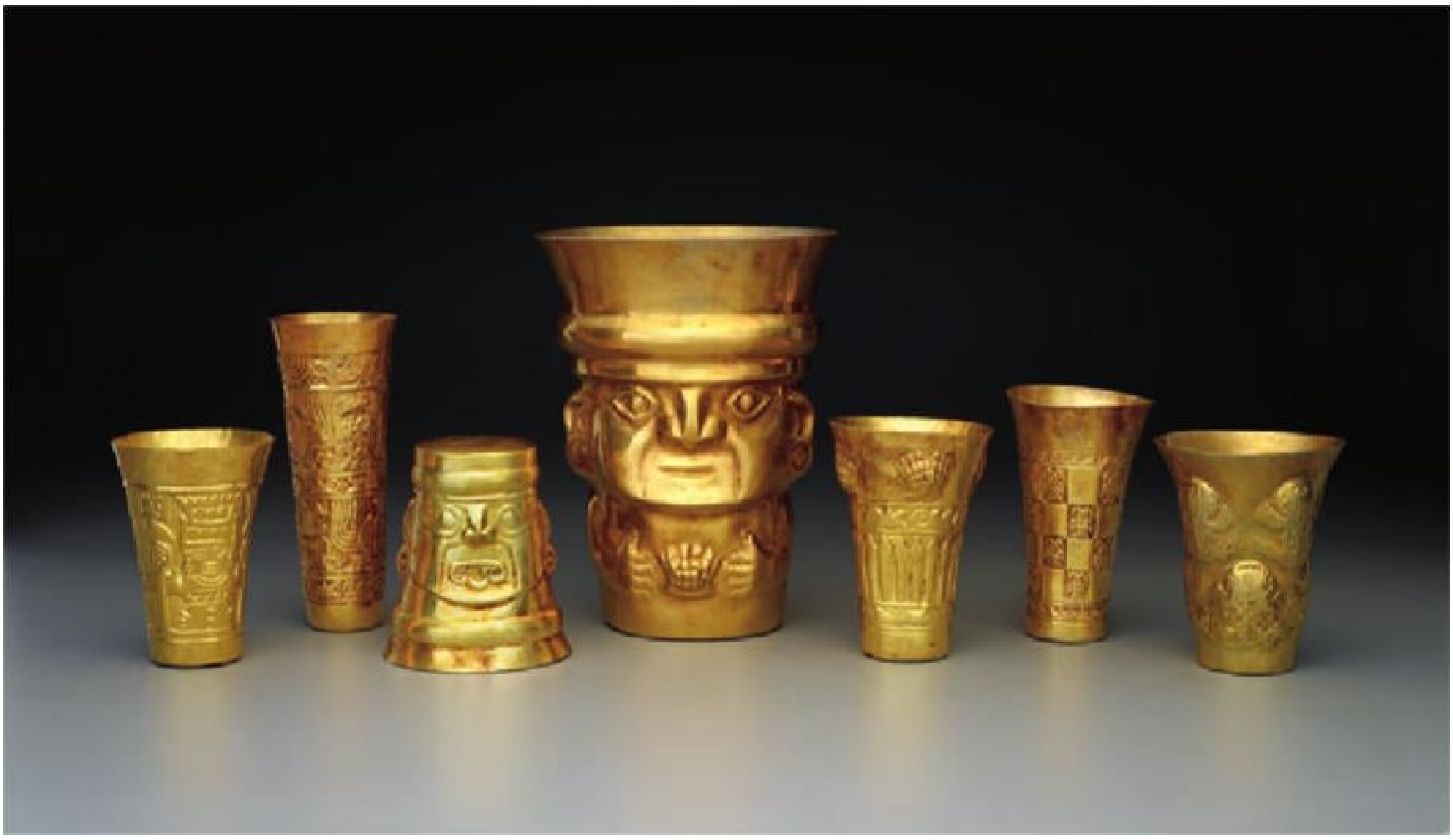
PERU, NORTH COAST, LA LECHE VALLEY, BATÁN GRANDE REGION, SICÁN CULTURE

Ceremonial mask

AD 900–1100
Gold, copper, and paint
11¾ × 17⅜ × 1¾ in. (29.9 × 44.1 × 4.5 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1969.1.McD

The Sicán culture flourished in northern Peru between AD 700 and 1300. This mask depicts the most important human image in Sicán art, a mythic or religious figure called the Sicán Lord. Dallas's mask is characteristically horizontal, with comma-shaped eyes, a prominent nose, and a rectangular flange at each side, which typically supported circular ear ornaments. The eyes of the mask are overlaid with copper, which has oxidized to a deep green, and traces of red on the forehead and cheeks show that it, like other masks, was painted with cinnabar. A similar mask from Huaca Loro (Sicán National Museum, Ferreñafe, Peru) was accompanied by a headdress of silver and gold, indicating that such masks represented an element of elaborate ceremonial regalia.





PERU, NORTH COAST, LA LECHE VALLEY, BATÁN GRANDE REGION, SICÁN CULTURE

Group of beakers

AD 900–1100

Gold

Dimensions variable

The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison

Left to right: 1976.W.545, 1976.W.556, 1976.W.542, 1976.W.540, 1976.W.570, 1976.W.562, and 1976.W.569

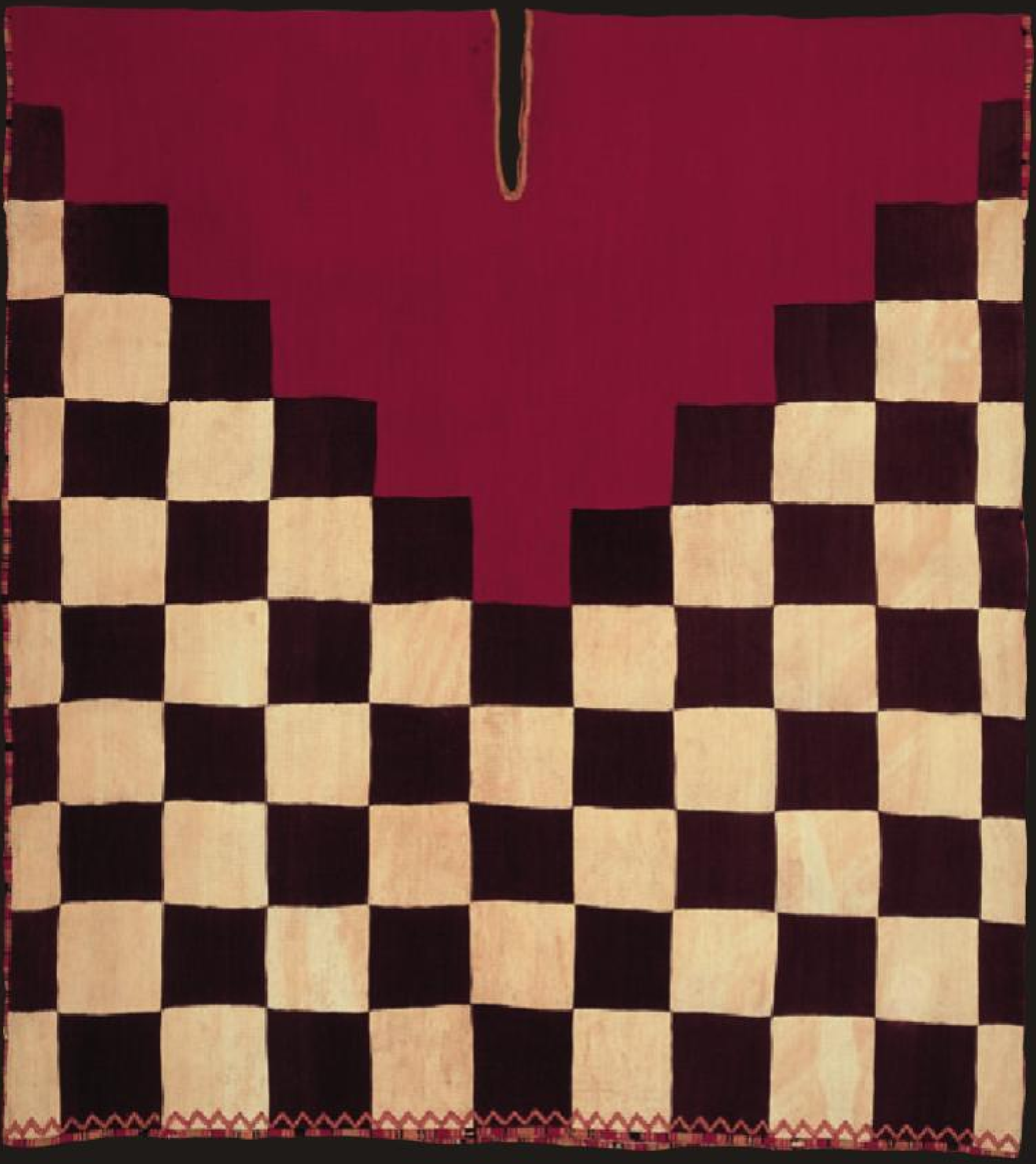
A single tomb at the Sicán archaeological site included these beakers (along with 169 others) among its gold and silver objects. The beakers were reportedly found scattered in the grave or stacked in groups of about ten, each stack containing beakers of similar size, weight, and design. The beakers may have been used in life as drinking vessels for the corn beer called *chicha*. The largest Dallas vessel, which depicts the Sicán Lord holding a spondylus shell, has a capacity of five quarts. Sicán goldsmiths favored copper-gold alloys and sheet metal, which they worked by hammering. Although a relatively simple process, it required a sound knowledge of the behavior of the metal.

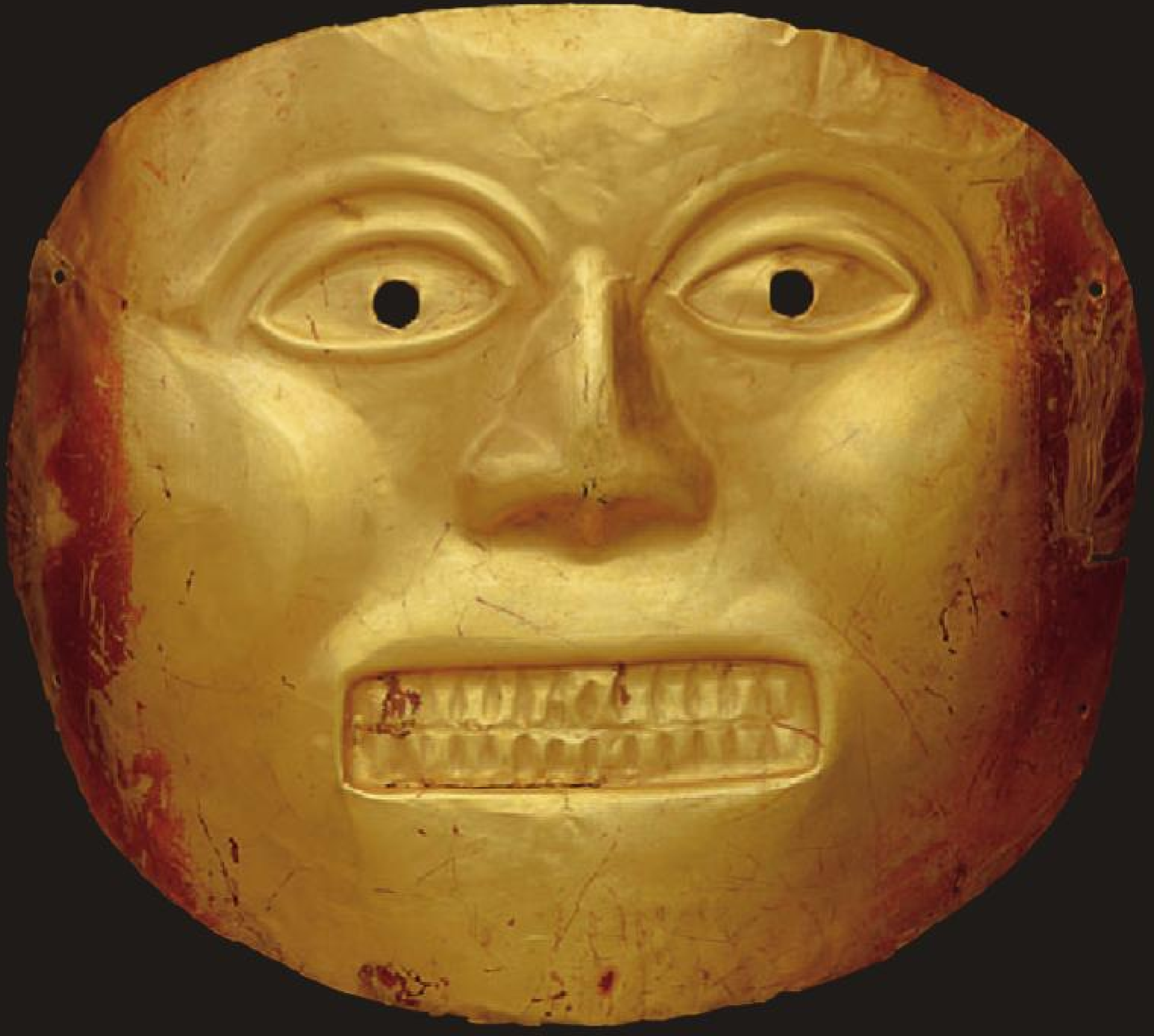
PERU, INCA STYLE

Tunic with checkerboard pattern and stepped yoke

1476–1534
Camelid fiber
34¾ × 31½ in. (88.3 × 80 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
in honor of Carol Robbins, 1995.32.McD

The vast Inca (Inka) empire flourished between 1438 and 1532, spreading along the western edge of South America to encompass present-day Ecuador, Peru, Bolivia, northern Chile, and northwestern Argentina, its distant parts linked by an elaborate system of roads. The standardization of design and technical precision that distinguish Inca art can be seen, among other examples, in its tapestry-woven textiles, or *qompi*. Woven by specialists, *qompi* often have an unusually high thread count and are so carefully made that the cloth is reversible, qualities that set it apart from contemporary European tapestry. Of the *qompi* garments that have survived, the most impressive is the man's knee-length tunic, and of the four standardized tunic designs, the bold black-and-white checkerboard pattern with a stepped red yoke is especially dramatic. Sixteenth-century Spanish chroniclers described men in the Inca army as wearing tunics with a chessboard pattern, suggesting that this design had military associations.



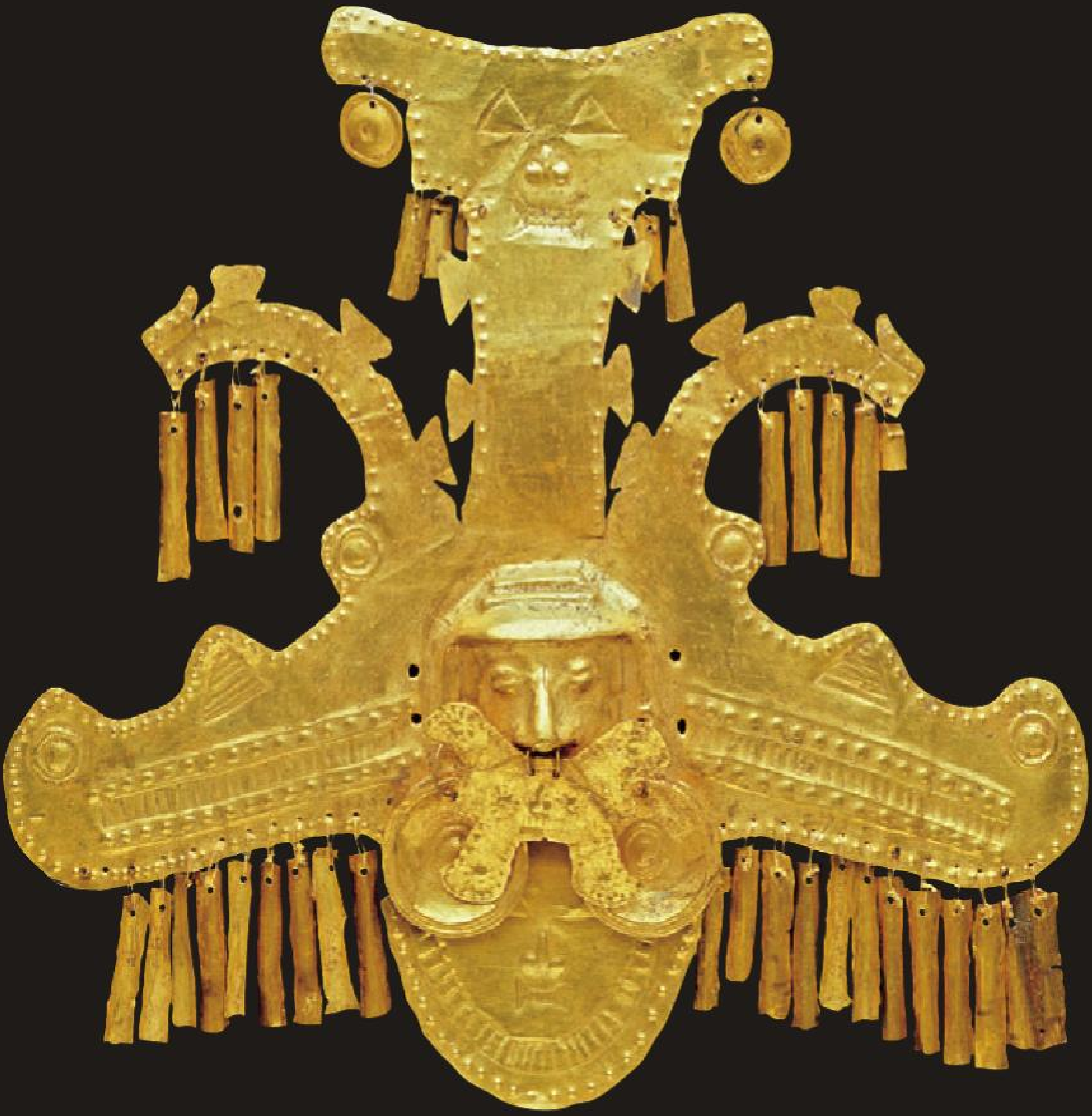


COLOMBIA, CALIMA REGION

Ceremonial mask

c. 500–1 BC
Gold
7¼ × 9⅞ × 1¼ in. (18.4 × 25.1 × 3.2 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.321

The pre-Hispanic goldwork of Colombia is traditionally classified by archaeological zones or regions, each with stylistic associations. Goldwork from the Calima River valley and surrounding areas of the Western Cordillera, like other styles of southwestern Colombia, is characterized by the use of high-quality gold and a preference for working the metal by hammering. Research in the Calima region has established several periods of occupation, and striking masks depicting human faces, of which some thirty examples are known, are now attributed to the Ilama period, the earliest in which gold was worked. The masks have in common an oval or rounded shape with a clean outline, almond-shaped eyes, triangular nose, prominent mouth, and broad cheeks. Details such as the depth of the features or the shape of the mouth distinguish one mask from another.

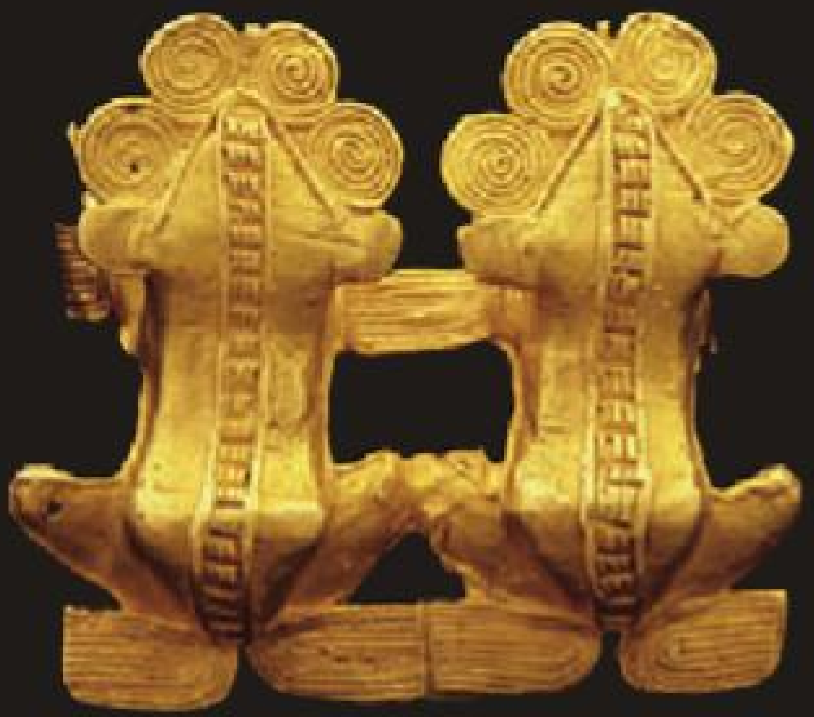


COLOMBIA, CALIMA REGION

Headdress ornament with heads flanked by crested crocodiles

c. AD 100–700
Gold
10 × 11½ in. (25.4 × 29.2 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.319

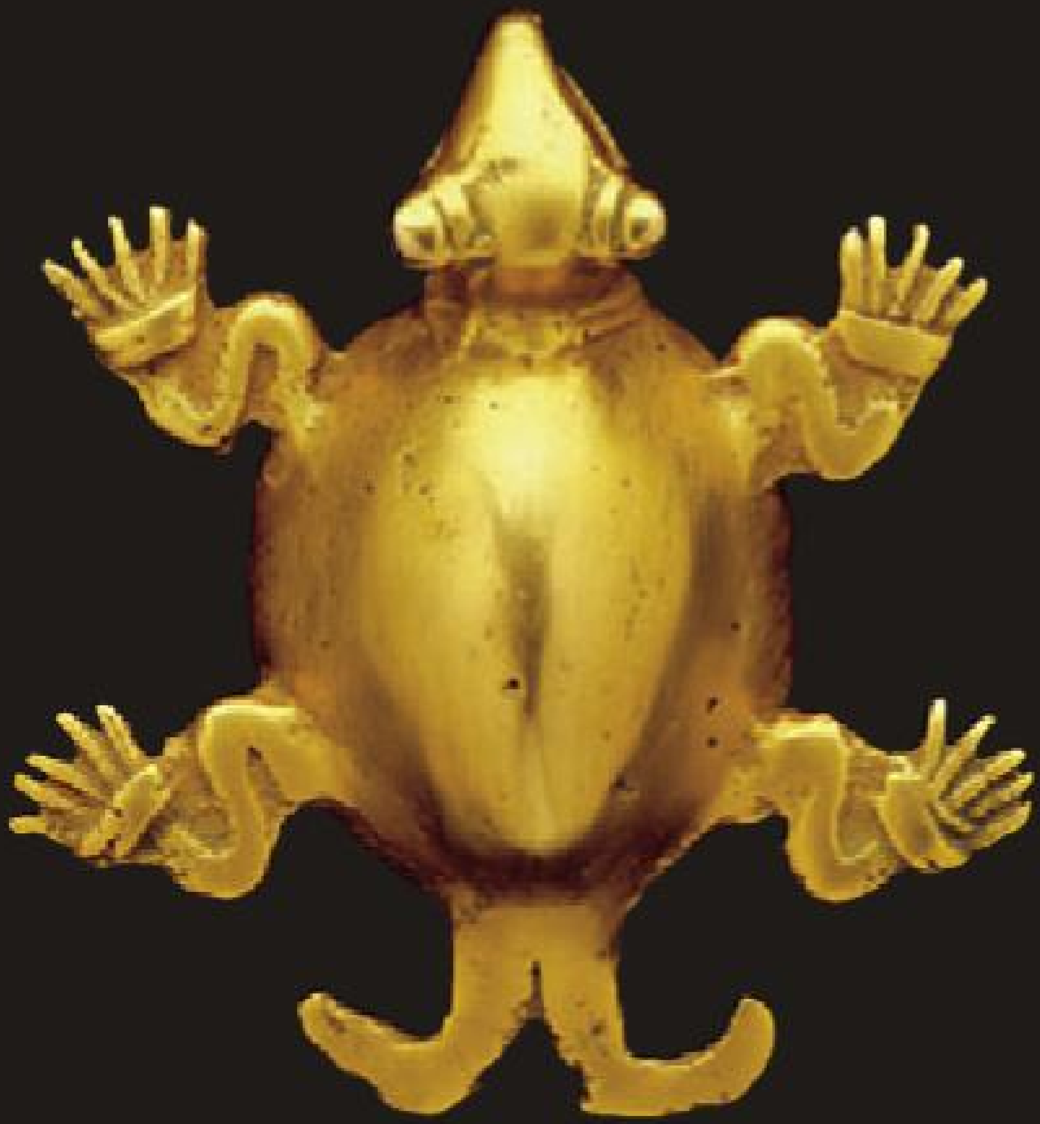
Calima goldsmiths achieved their foremost accomplishments during the period called Yotoco. The richly varied works they made are primarily objects of personal adornment. These headdress elements, pectorals, bracelets, anklets, and nose and ear ornaments probably functioned as ceremonial regalia for elite men. Worn together, as many pieces undoubtedly were, they would have created a dazzling golden image. The complicated yet symmetrical silhouette of the Dallas headdress ornament depicts multiple human and animal faces. Rectangular dangles emphasize the crest and lower jaw of two crocodiles. Projecting from the lower center is a sculptural human head adorned with miniature versions of typical Yotoco gold pieces: an H-shaped nose ornament (itself a face) and two dish-shaped ear ornaments. The ornament could have been attached to a cloth headdress by means of the four holes beside the raised head. The pendant elements would have responded to the wearer's movements, reflecting light and producing gentle metallic sounds.



**PANAMA, VERAGUAS–
GREATER CHIRIQUÍ STYLE**

Pendant with two frogs

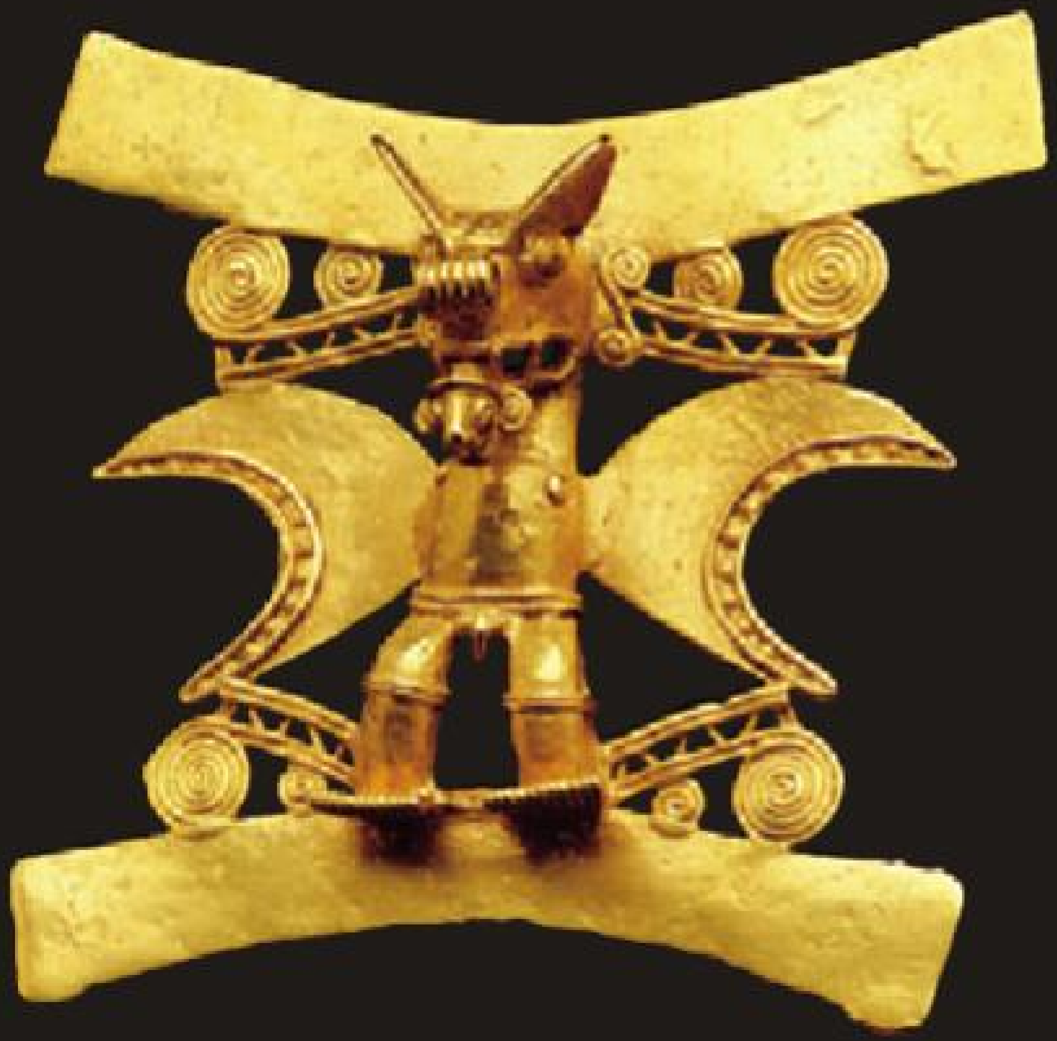
C. AD 900–1520
Gold
1¾ × 2⅛ × ¾ in. (4.5 × 5.4 × 1.9 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.292



**PANAMA, VERAGUAS–
GREATER CHIRIQUÍ STYLE**

Pendant bell depicting a turtle

C. AD 900–1520
Gold
2½ × 2¼ × ⅞ in. (6.4 × 5.7 × 2.2 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.301



**COSTA RICA, DIQUÍS ARCHAEOLOGICAL
ZONE, PALMAR SUR AREA**

Pendant depicting a figure with batlike mask

C. AD 700–1550
Gold
3¼ × 3⅜ × 1 in. (8.3 × 8.6 × 2.5 cm)
The Nora and John Wise Collection, gift of Mr. and Mrs. Jake L. Hamon, the Eugene McDermott Family, Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, and Mr. and Mrs. John D. Murchison, 1976.W.237

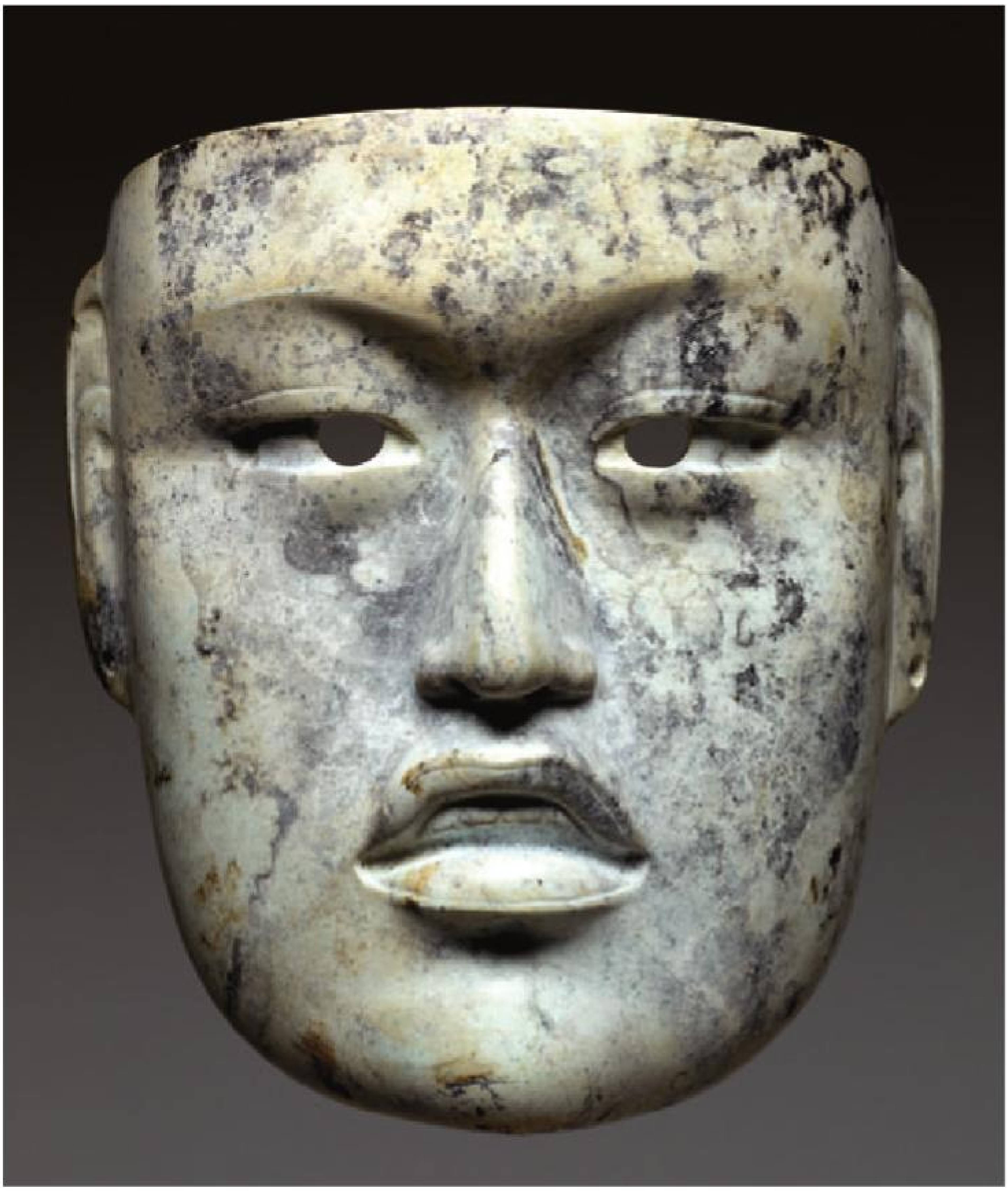
Among the societies of Central America, gold ornaments were important symbols of power and prestige that expressed authority and status in life and in death. Made to be suspended around the neck, gold pendants were still worn by local inhabitants of the Caribbean coast when Europeans encountered them at the turn of the sixteenth century. Craftsmen cleverly adapted the natural forms of totemic creatures to the functional demands of this jewelry.

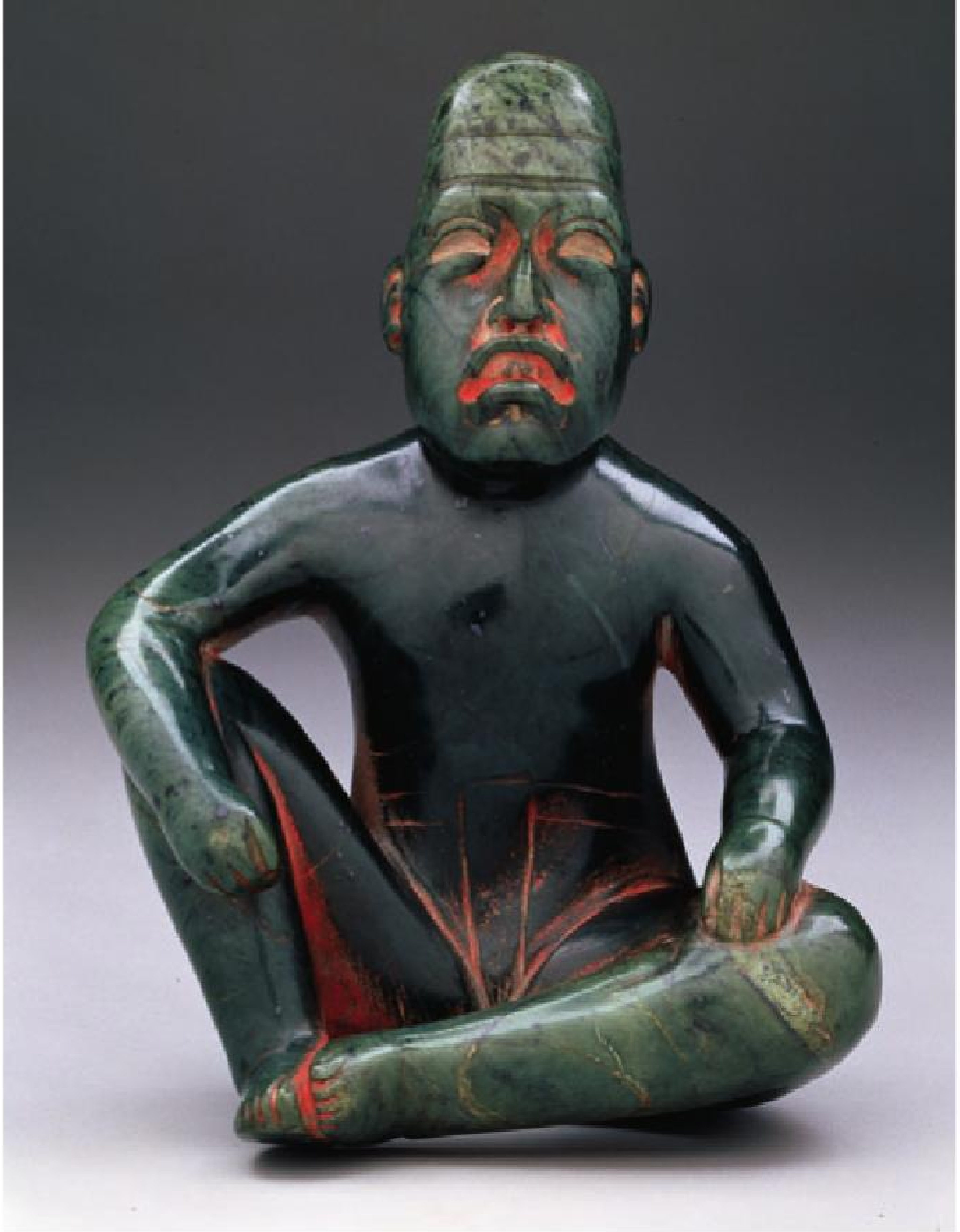
MEXICO, STATE OF VERACRUZ,
RÍO PESQUERO, GULF COAST
OLMEC CULTURE

Mask

900–500 BC
Jadeite
7⅛ × 6⅝ × 4 in. (18.1 × 16.8 × 10.2 cm)
Gift of Mr. and Mrs. Eugene McDermott and The Eugene McDermott Foundation and Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1973.17

The vast Mesoamerican culture area encompasses most of what is today central and southeastern Mexico, Guatemala, and Belize, and the western areas of Honduras and El Salvador. Its first highly developed civilization, the Olmec, built Mesoamerica's earliest planned ceremonial centers, and, through colossal stone heads and figural sculpture, established a tradition of portraiture. This life-size mask is one of a number recovered from Río Pesquero, Veracruz, after fishermen discovered hundreds of Olmec jade and serpentine objects there, underwater, in the late 1960s. The quantity and quality of the ritually cached objects, together with nearby evidence of ceremonial architecture and monumental sculpture, suggest that Río Pesquero was an important Olmec shrine from about 900 to 500 BC. Many objects from the site, including the DMA's mask, have an altered surface color, which may indicate that they were burned, possibly in ritual cremation.





MEXICO, STATE OF PUEBLA,
SAN MARTÍN TEXMELUCAN,
HIGHLAND OLMEC CULTURE

Seated figure with upraised knee

900–500 BC
Serpentine and cinnabar
7¼ × 5⅜ × 3⅛ in. (18.4 × 13.7 × 7.9 cm)
Gift of Mrs. Eugene McDermott, The Roberta Coke Camp Fund, and The Art Museum League Fund, 1983.50

About 900 BC, jadeite and other greenstones became the preferred material for precious small-scale Olmec objects of symbolic importance. These stones derive ideological value from their rarity and color, which was often associated with water and maize fertility. Discovered in the late 1940s by a farmer, this figure has an unusually complete history of previous ownership. While it was still in Mexico, the figure was drawn by the noted artist and scholar Miguel Covarrubias. This serpentine figure embodies the consummate ability of early sculptors to achieve monumentality even on a small scale. The self-contained pose of the figure unites arms, upraised knee, and touching feet. Incised vertical and horizontal lines indicate a loincloth. The head is the focus of more specific detail: the elongated head, representing cranial modification; the eyes, downturned at the outer corners; the narrow nose with flared nostrils; and the downturned corners of the trapezoidal mouth are quintessentially Olmec in style.

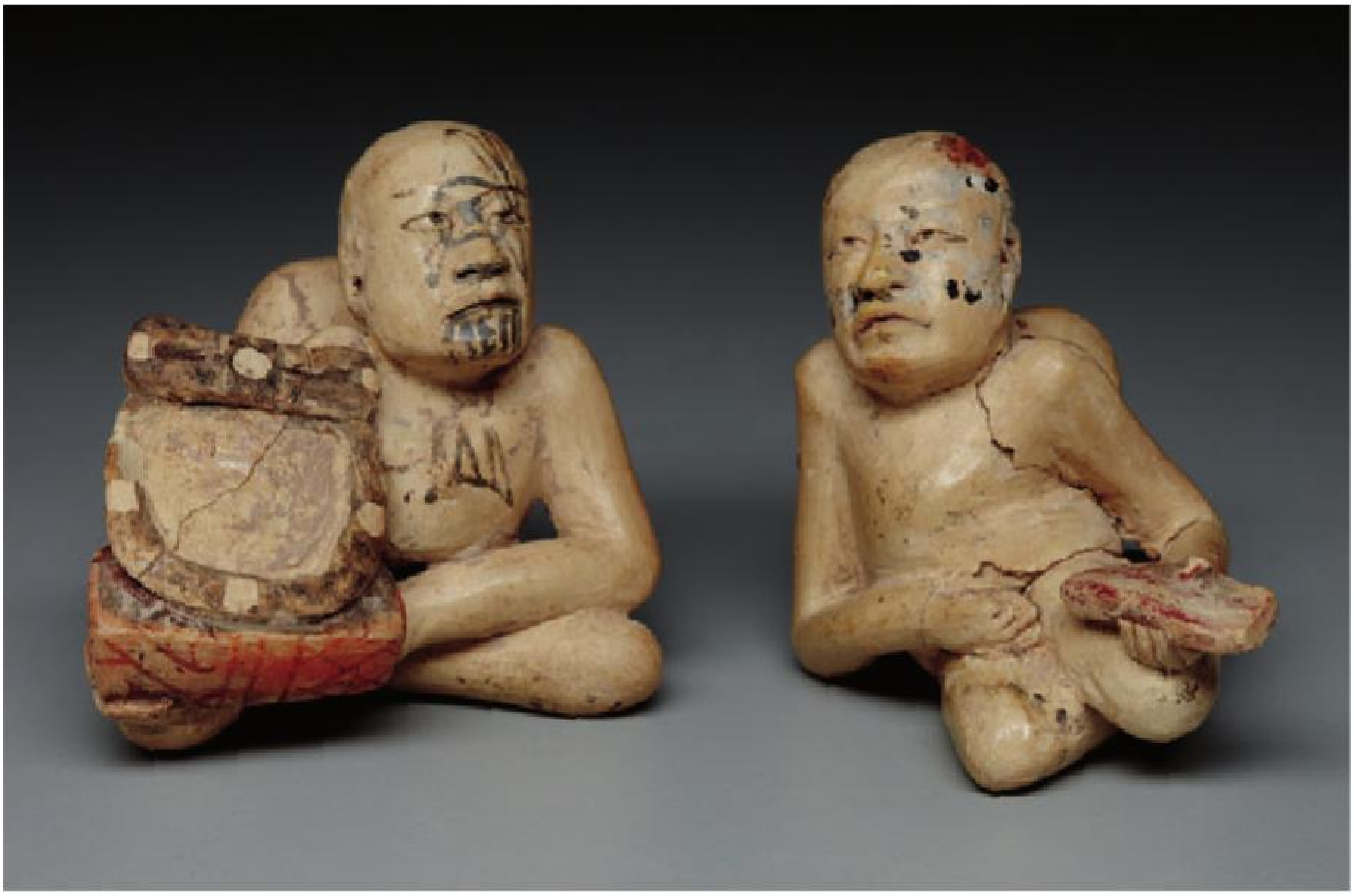
MEXICO, STATE OF PUEBLA, LAS BOCAS, OLMEC STYLE

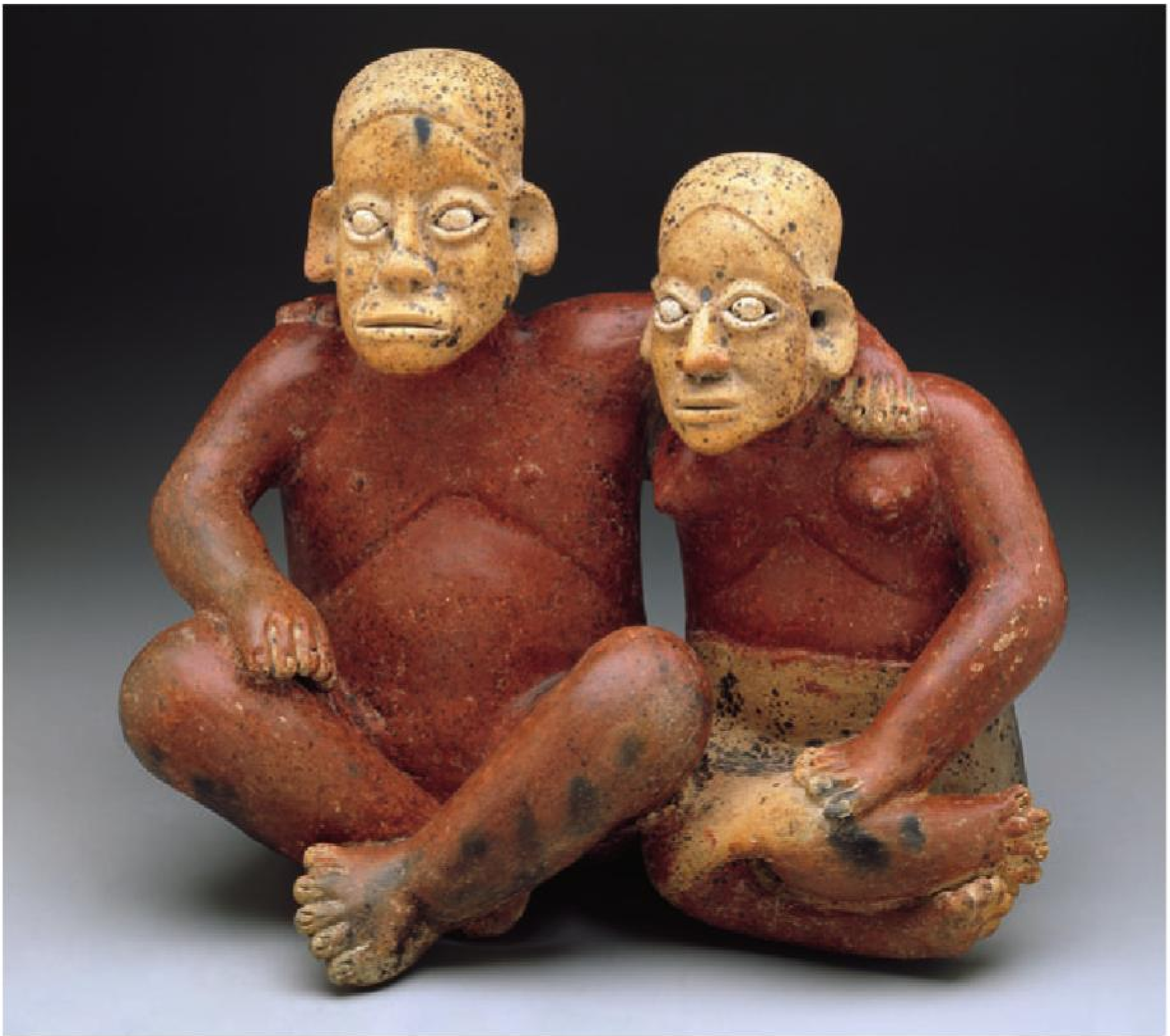
Seated hunchback holding mirror

Reclining hunchback holding rectangular object

c. 1000–500 BC
Ceramic and paint
Seated: 2⅝ × 2⅝ × 2½ in. (6.7 × 6.7 × 6.4 cm)
Reclining: 2½ × 2⅝ × 2½ in. (6.4 × 6.7 × 6.4 cm)
Gift of Carolyn C. and Dan C. Williams, 1993.81, 80

Physical deformity is a recurring theme in Mesoamerican art. A number of Olmec-style objects depict hunchbacks and dwarves. Each of these deftly modeled figures is paired with an object. The seated hunchback holds what is probably a mirror. Actual Olmec mirrors are made of iron ore (magnetite, ilmenite, or hematite), with a highly polished concave surface that both reflects and inverts an image. It is possible that the Olmec, like later Mesoamerican cultures, used mirrors as tools for shamanic divination and considered them portals to the supernatural world. The reclining hunchback grasps a rectangular object that may be a container of pigments for body painting. It might also be a ritual implement, possibly a celt, or stone ax head. Associated with agriculture and maize, celts figured prominently in Olmec ritual and were often deposited in caches.



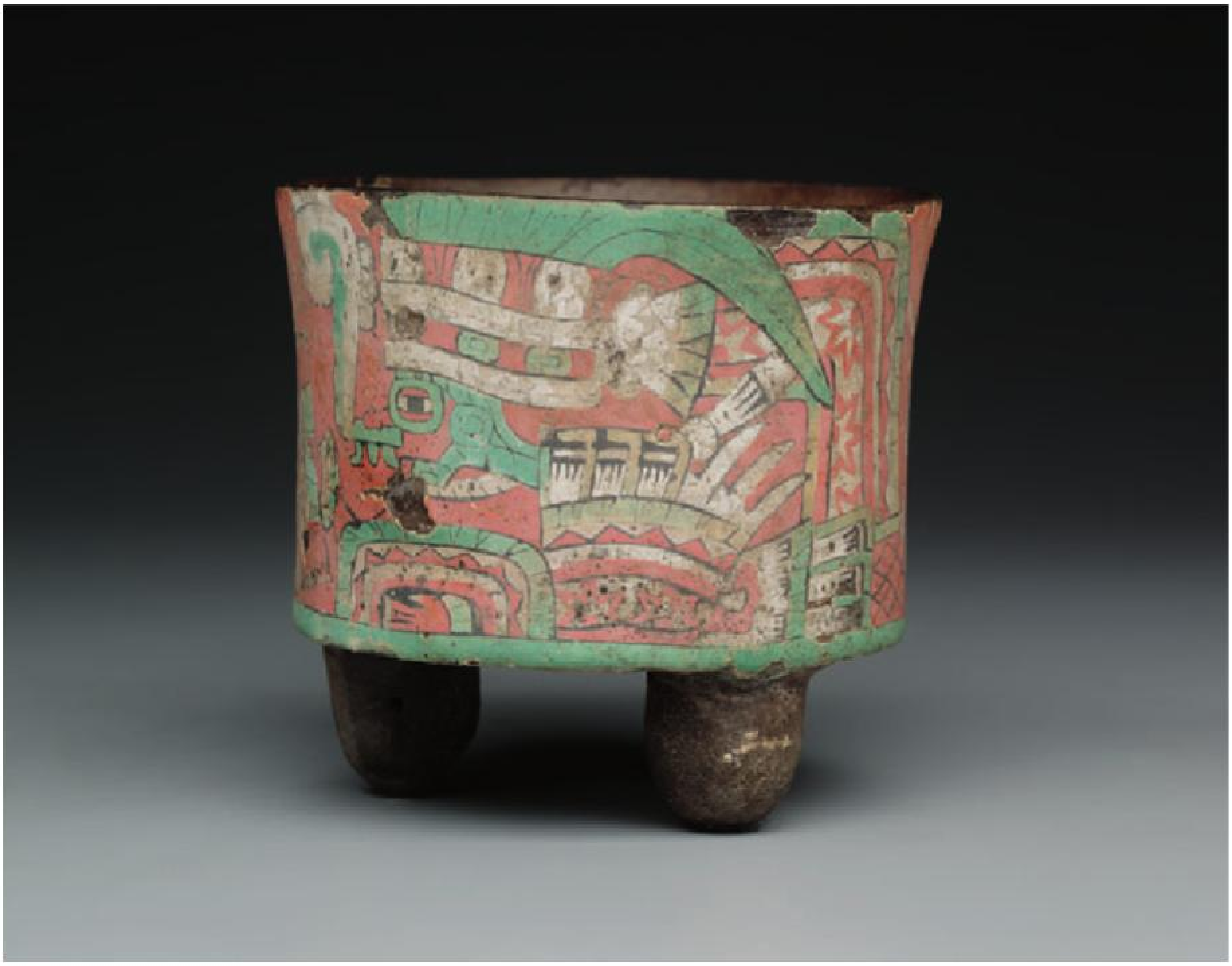


MEXICO, STATE OF JALISCO, AMECA-ETZATLAN STYLE

Seated man and woman

c. 100 BC–AD 200
Ceramic; Ameca Gray Type
16⅛ × 18⅝ × 11¼ in. (41 × 47.3 × 28.6 cm)
Gift of Mr. and Mrs. Eugene McDermott, the McDermott Foundation, and Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1973.58

This couple has several characteristic features of the Jalisco ceramic style: bulging, thick-lidded eyes, carefully modeled noses, wide mouths with parted lips, and frontal, somewhat static poses. Such male-female couples, both joined and as individual figures, have been found in the West Mexican areas that correspond to the states of Jalisco, Colima, and Nayarit. The figures assume various postures—some stand on their own feet; others sit with their legs crossed or perch on stools. The ancient inhabitants of West Mexico benefited from plentiful natural resources and a period of prosperity in the centuries between 300 BC and AD 400. The family lineages established by prominent community members are believed to have endured for many generations, and the West Mexican sculptures of male-female couples are thought to depict lineage founders or divine ancestors. The pairs might also represent marriage and fertility.



MEXICO, STATE OF MEXICO, TEOTIHUACAN

Cylindrical tripod vessel with two goggled figures

c. AD 400–650
Ceramic, stucco, and paint
4 × 4¾ in. diam. (10.2 × 12.1 cm)
Foundation for the Arts Collection, gift of Elizabeth M. and Duncan E. Boeckman, 2007.70.FA

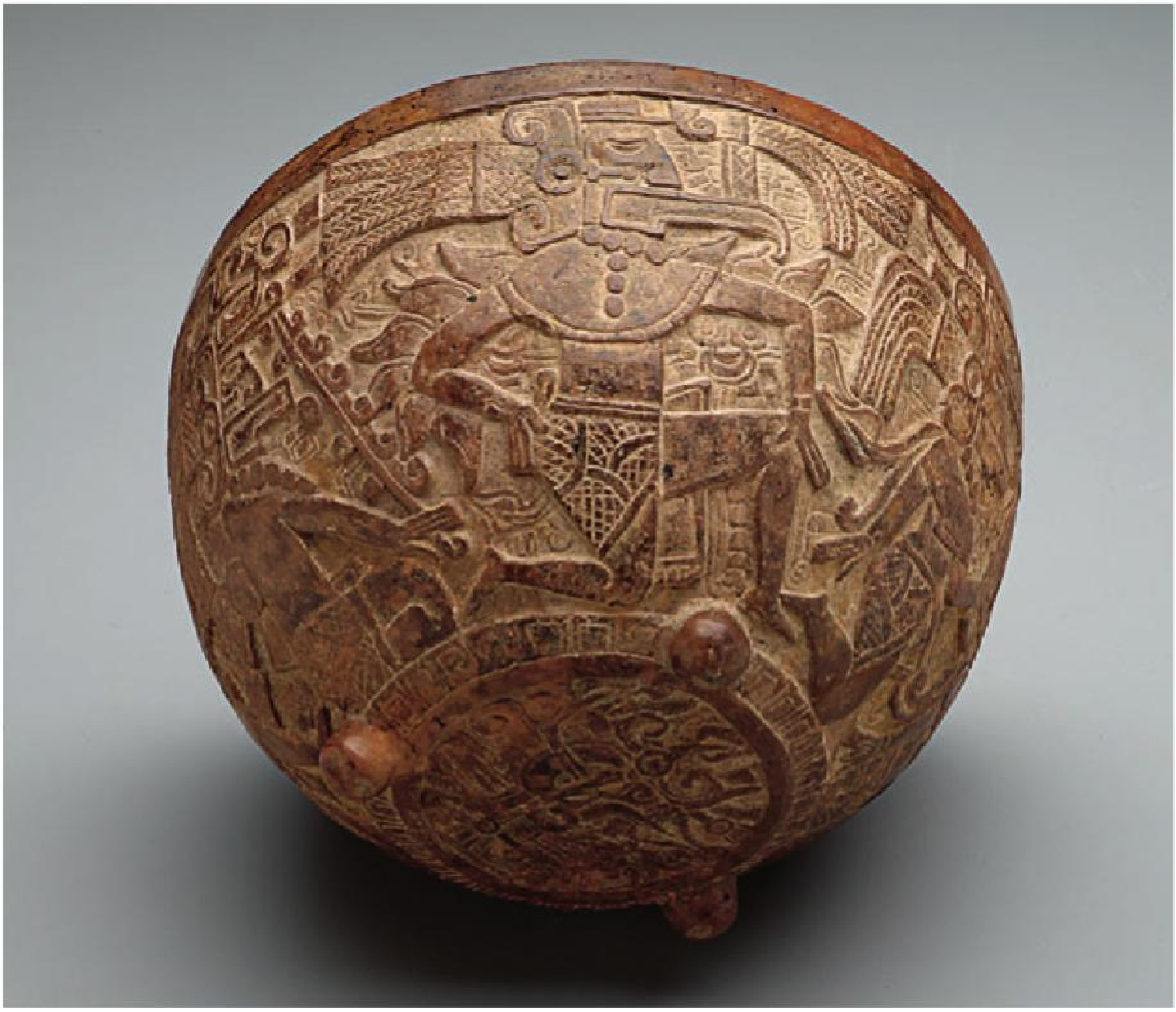
The art style associated with the central Mexican city of Teotihuacan is one of the great traditions of ancient Mesoamerica. Nature, fertility, sacrifice, and war were the primary artistic themes, which were eloquently expressed in mural painting, on stone masks, and in painted scenes on ceramic vessels. Teotihuacan ceramic fashions influenced potters throughout Mayan Mesoamerica. The cylindrical shape of this vessel with three rounded feet was the most characteristic form. The incised decoration shows two figures in profile wearing goggles around their eyes and nose ornaments with three fanglike elements. These are attributes of the Storm God, a rain god who was also a god of warfare, as the shield carried by each figure suggests. The prominent headdress topped by green feathers is probably an indication of high status. These luxury vessels have been found in burials at Teotihuacan and as trade pieces in distant parts of Mesoamerica.

MEXICO, STATE OF VERACRUZ, RÍO BLANCO REGION

Bowl with ceremonially costumed figures

c. AD 600–900
Ceramic
5 × 8¾ in. diam. (12.7 × 21.3 cm)
The Roberta Coke Camp Fund, 1977.52

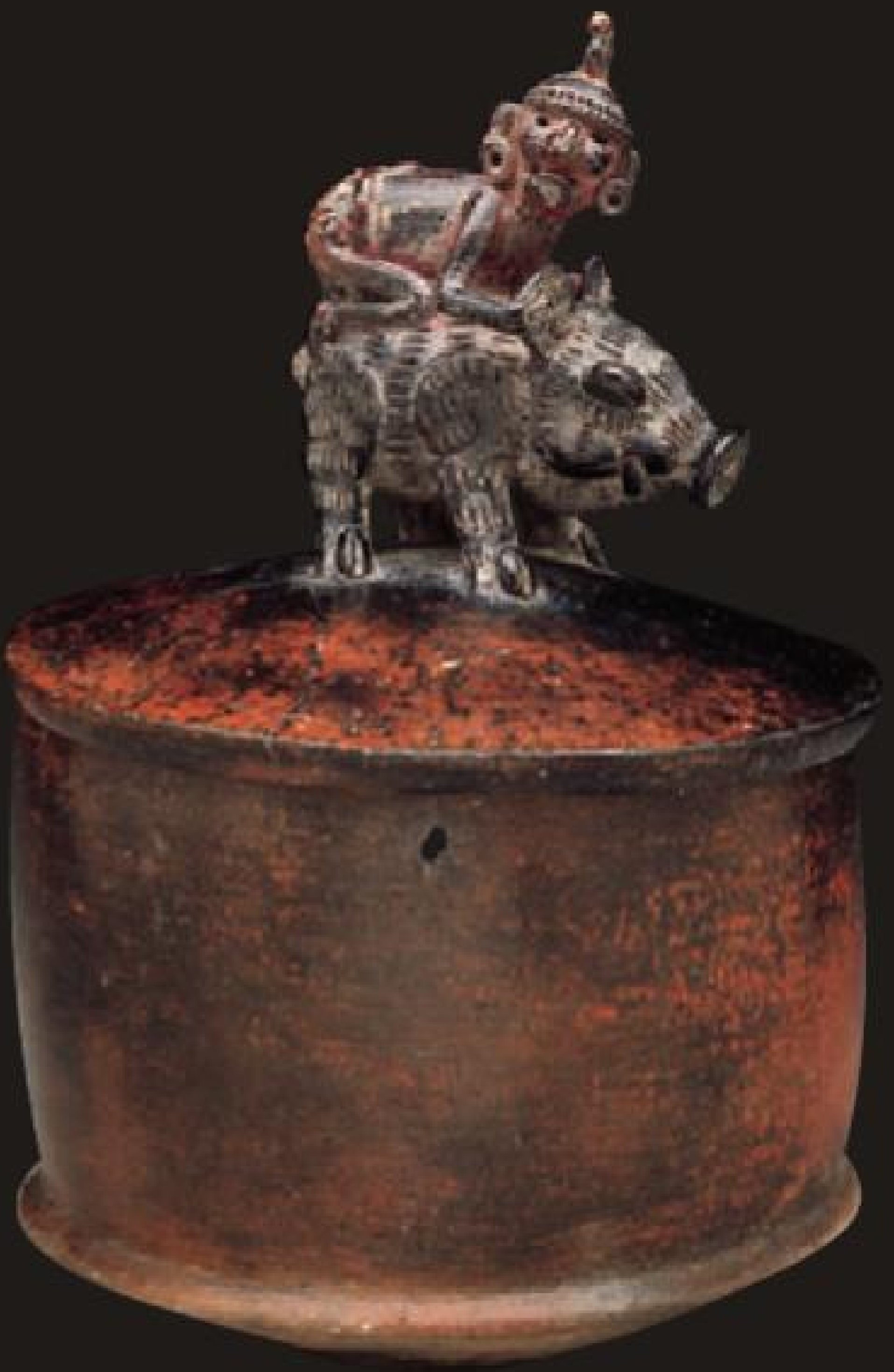
The distinctive Veracruz ceramic style attributed to the Río Blanco region features small, hemispheric bowls with exterior relief decoration of ceremonially costumed human figures. On the Dallas bowl, two male figures sit, and four kneel on one leg. Each wears a patterned hip cloth, a necklace of circular beads, a buccal mask (four have square noses and two have birdlike beaks), and an elaborate headdress with prominent ear panels and lavish feathers. The seated figures hold stafflike objects, and the kneeling ones have winglike elements along their arms. The ritual they perform is unidentified, but clues to it might exist in the details of the headdresses and in the medallion on the base of the bowl.



MEXICO, STATE OF CAMPECHE (?), MAYA CULTURE

Lidded bowl with a man riding a peccary

c. AD 250–550
Ceramic
9⅛ × 6¼ in. diam. (23.2 × 15.9 cm)
Dallas Art Association purchase, 1972.10.a–b

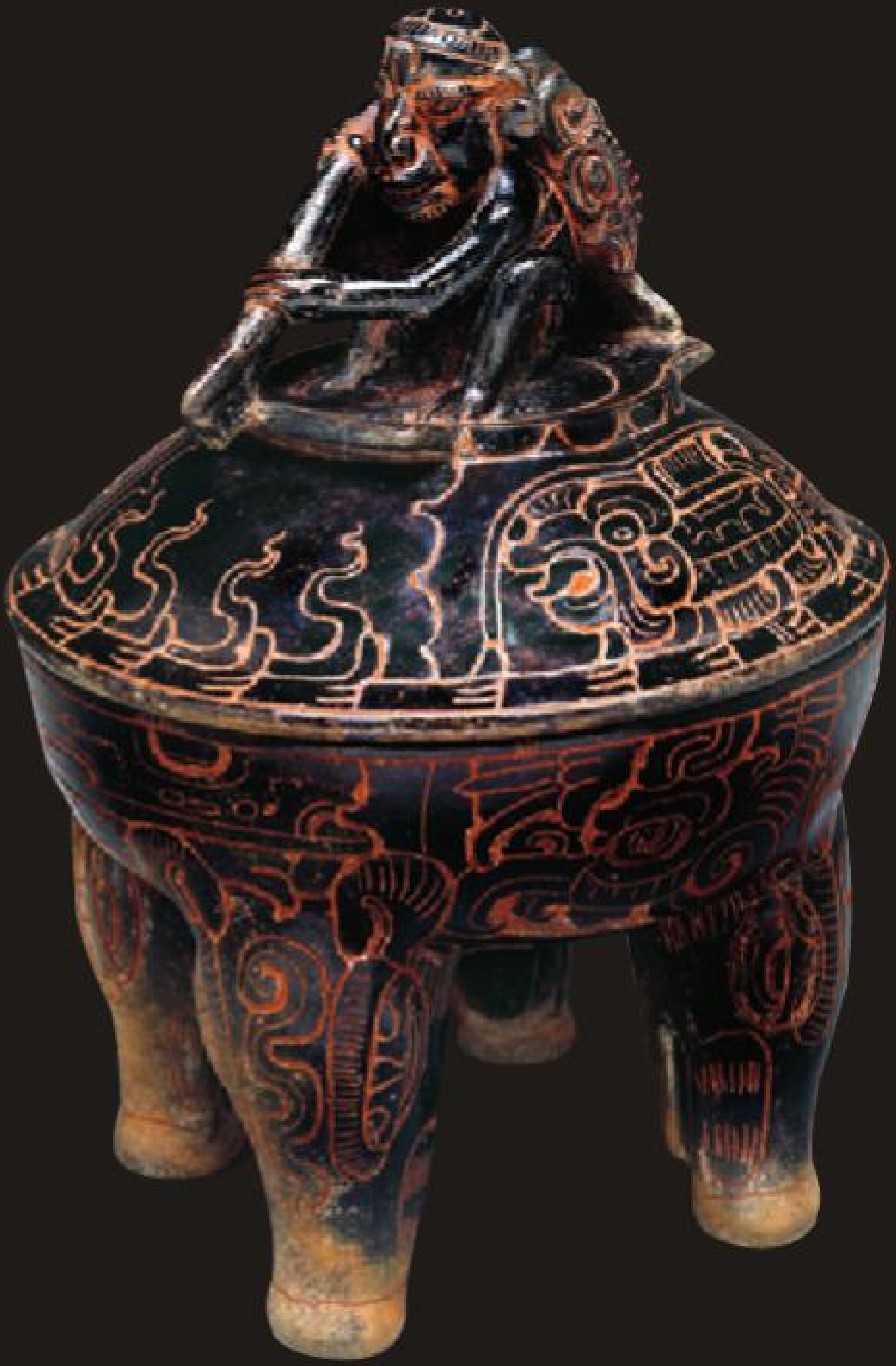


The ancient Maya believed that their gods remade the cosmos on August 13, 3114 BC, after a great flood destroyed an earlier creation attempt. On this pot, the wizened old man riding the peccary, or wild pig, is Itzamnaaj, one of the most important deities in the pantheon of the ancient Maya. The specific legend linking Itzamnaaj and the peccary is not known, but the wild pig is a Maya symbol of the constellation we call Gemini, or the Twins. According to the Classic period Maya, the first human being, One-Maize-Revealed, was born at the center of the night sky on August 13, when the peccary constellation and other important star patterns clustered at the heart of heaven.

MEXICO OR GUATEMALA, MAYA CULTURE

Lidded tetrapod bowl with paddler and peccaries

c. AD 250–550
Ceramic and cinnabar
12 × 9¼ in. diam. (30.5 × 23.5 cm)
The Roberta Coke Camp Fund, 1988.82.a–b



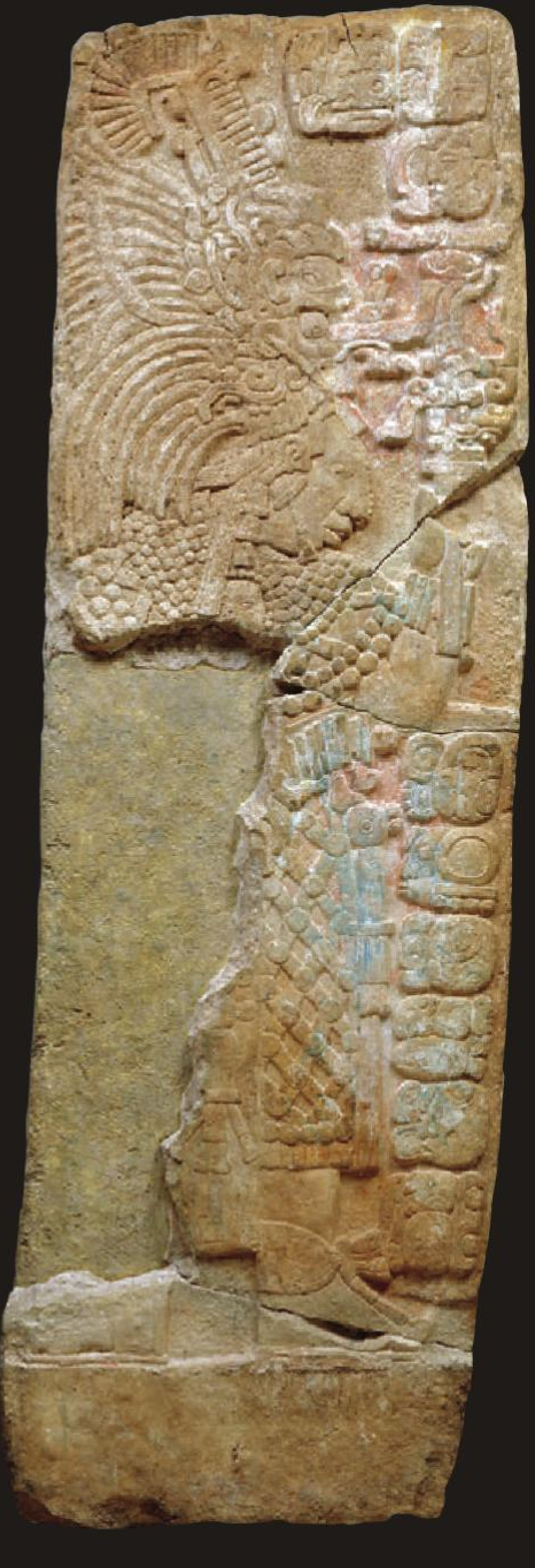
Between AD 250 and 550, Maya potters made distinctive sculptural containers that are eloquent expressions of their cosmos. The figure atop this vessel sits in a canoe, a paddle in his hands and a fish on his back. The four-petaled *k'in* sign on his head, the symbol for day or sun, suggests he is the Maya sun god, K'inich Ajaw. Each of the four legs of the vessel is in the form of the head of the piglike peccary, shown with its blunt snout down. This vessel can be interpreted as depicting the sun god as he canoes past the peccaries in Gemini at the ecliptic, the path of the sun through the constellations.

MEXICO, STATE OF TABASCO, PROBABLY POMONÁ, MAYA CULTURE

Wall panel depicting Lady Bolon K'an in ritual dress

c. AD 790
Limestone, stucco, and paint
86¾ × 30¼ × 6 in. (220.4 × 76.8 × 15.2 cm)
Foundation for the Arts Collection, gift of
Mr. and Mrs. James H. Clark, 1968.39.FA

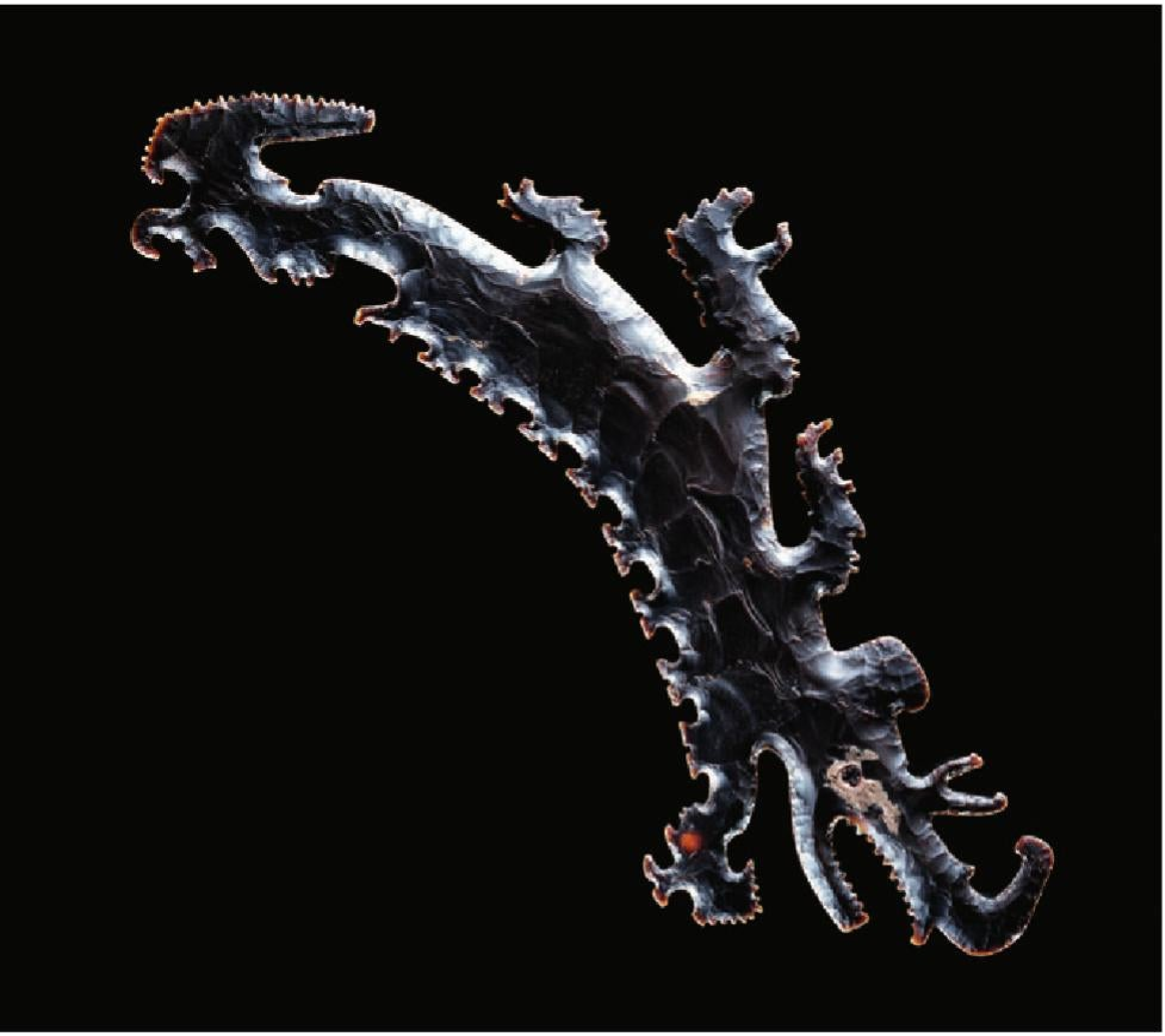
Maya stone sculpture often took the form of freestanding vertical monuments erected in plazas; circular altars or pedestals; and low-relief carvings employed architecturally as lintels and wall panels. These sculptures have in common the integration of figural images and hieroglyphic texts. The figures usually represent the principal participants in a ritual, political, or other historical event, while the text often records the name of the subject depicted, the nature of the event, and the date on which it occurred. The protagonist of the Dallas wall panel is a royal woman, and in characteristic Maya style the emphasis is on ritual regalia rather than a faithful likeness. She carries a scepter and wears a symbol-laden headdress, beaded circular collar, shell belt ornament, and openwork overskirt of tubular and spherical beads. The brief, undated hieroglyphic text records the action being performed, the nature of which is uncertain, and provides the noblewoman's name, Lady Bolon K'an, or Lady Nine Precious. The quantity of stucco and color remaining on the piece suggests that it enjoyed some protection from the elements.

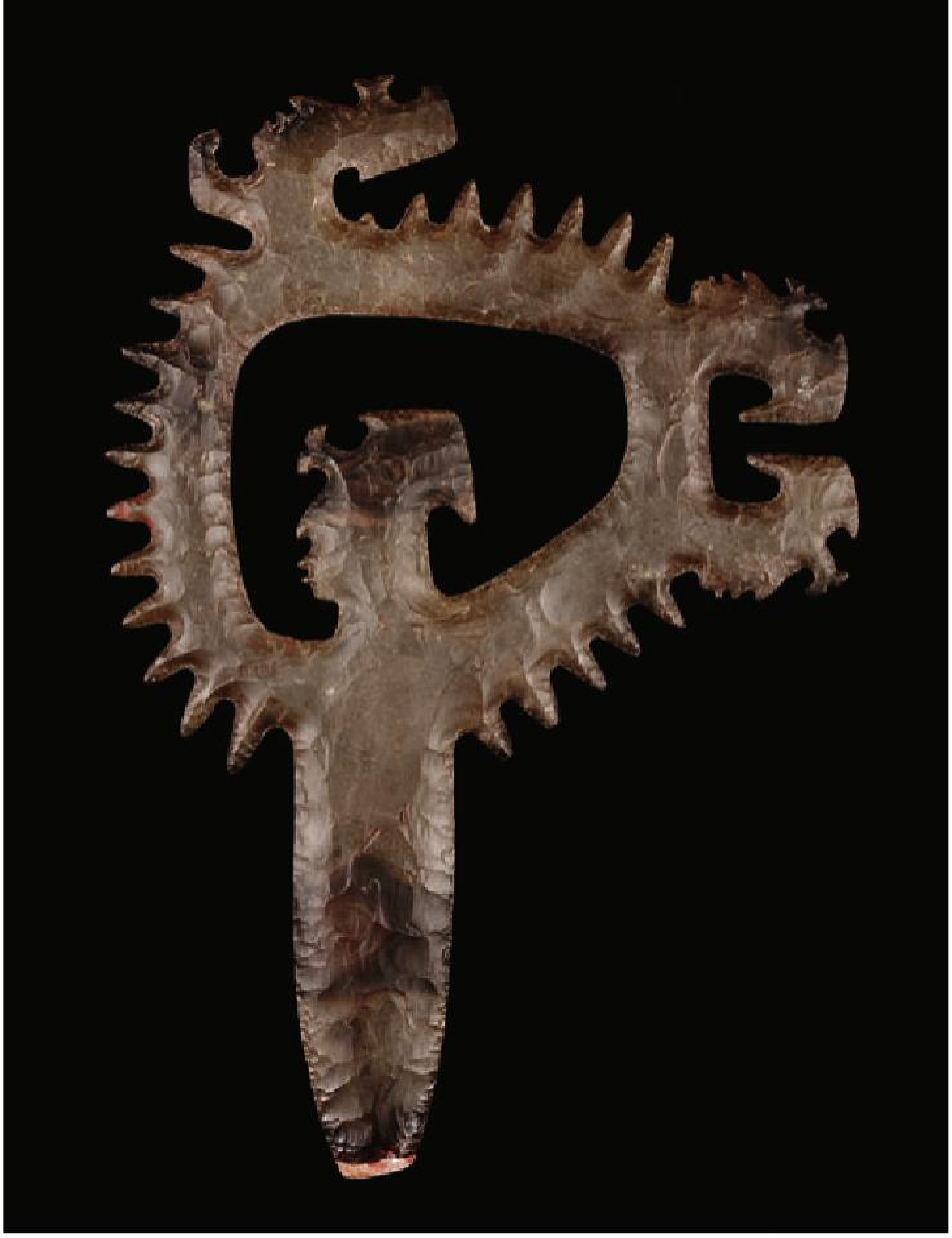


MEXICO OR GUATEMALA, MAYA CULTURE

Eccentric flint depicting a crocodile canoe with passengers

c. AD 600–900
Flint
9¾ × 16¼ × ¾ in. (24.8 × 41.3 × 1.9 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
in honor of Mrs. Alex Spence, 1983.45.McD



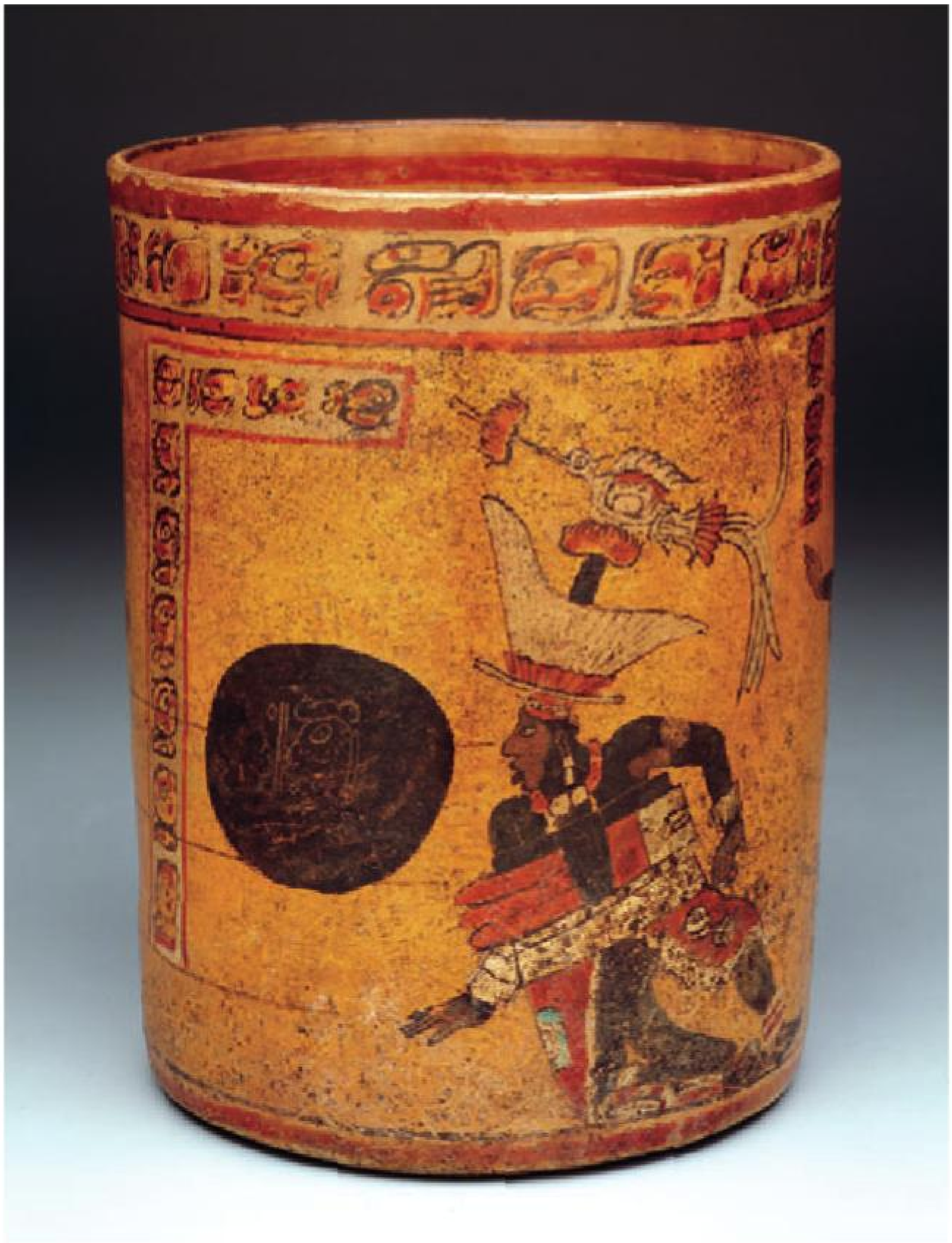


MEXICO OR GUATEMALA,
MAYA CULTURE

Eccentric flint with heads of K’awil, the god of royal lineage

C. AD 600–900
Flint
14¾ × 10½ × ⅜ in. (37.5 × 26.7 × .9 cm)
Bequest of Mr. and Mrs. Lawrence S. Pollock, Jr., 2009.26

The ancient Maya perfected the art of chipping flint to create flat blades for sacrificial and ceremonial use. The complex shapes of many of these objects have earned them the designation “eccentric flints.” Archaeologists have found them in offertory caches associated with dedication and termination rituals for architecture and stone monuments. These two extraordinary flints were reportedly found together, part of a cache that included a third example now in the collection of the Museum of Fine Arts, Houston. The canoe-form flint (left) has been interpreted as representing a moment in the Maya story of creation (on the night of August 13, 3114 BC) when a crocodile canoe, paddled by gods, takes the soul of the sacrificed Maize God to the place where he will be miraculously reborn. On the second flint (above), the four profile heads represent K’awil, the god of royal lineage. The enclosed space at the center suggests an opening to the otherworld.

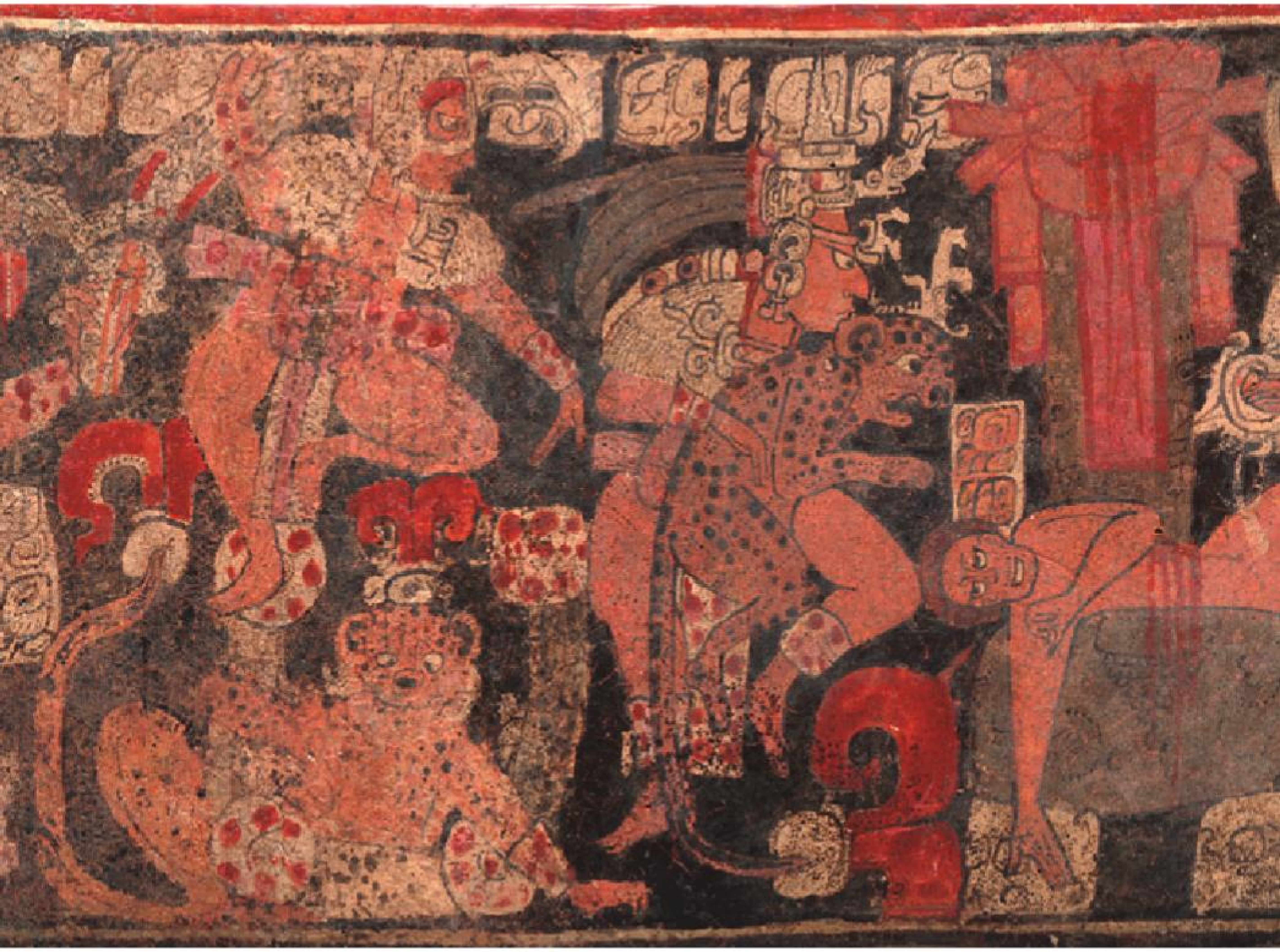


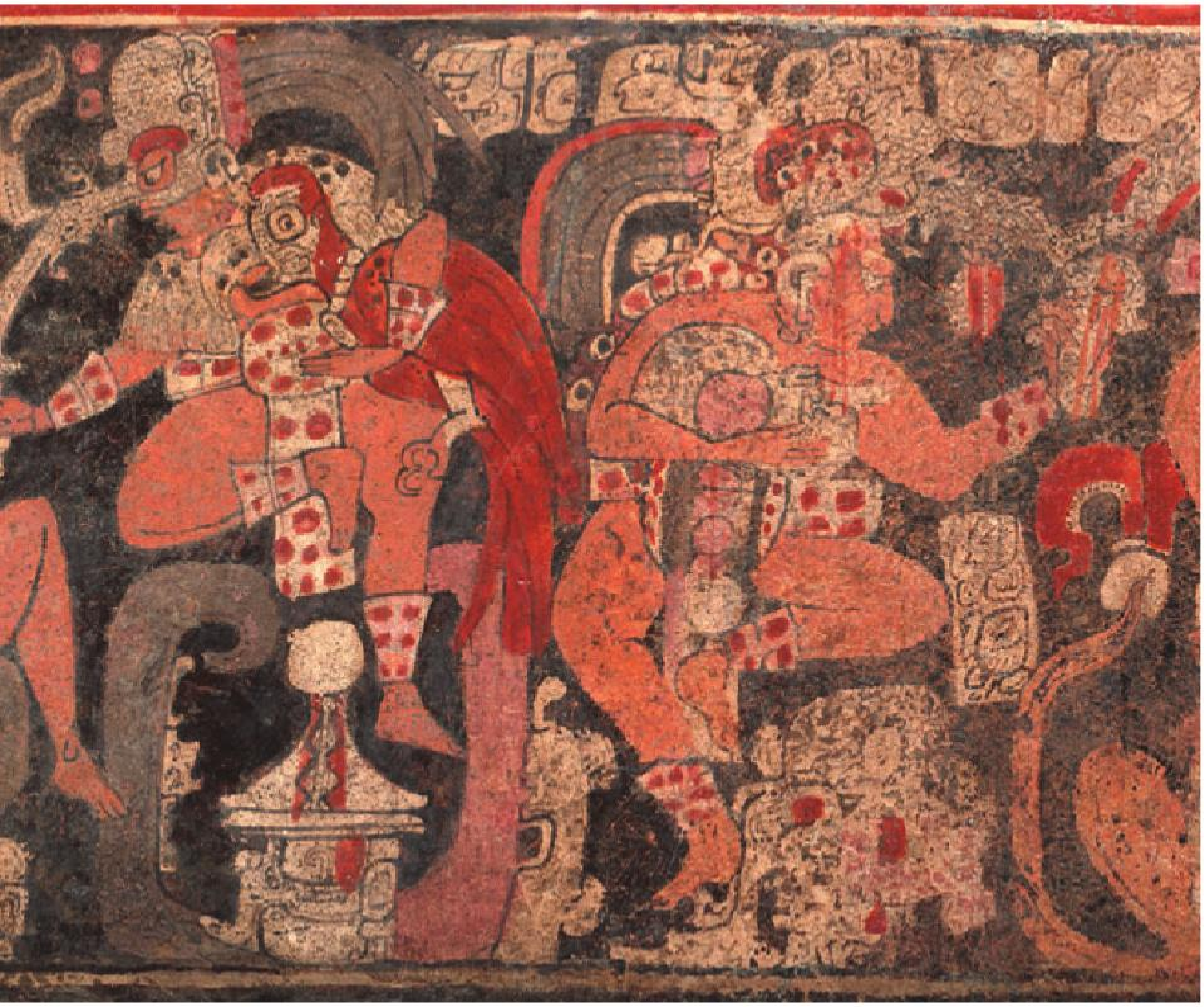
GUATEMALA, DEPARTMENT OF EL PETÉN, MAYA CULTURE

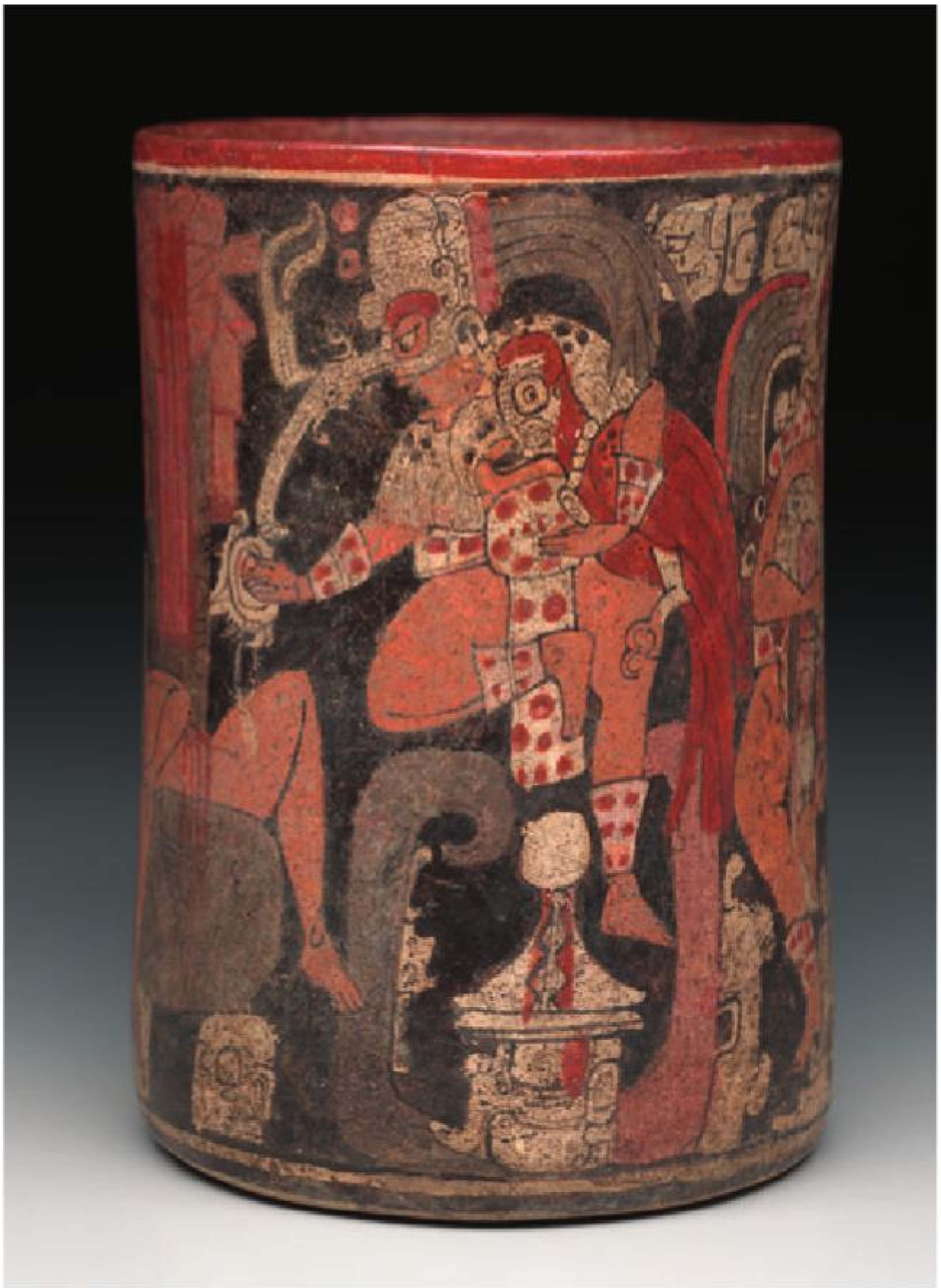
Cylindrical vessel with ballgame scene

c. AD 700–850
Ceramic
8⅛ × 6¼ in. diam. (20.6 × 15.9 cm)
Gift of Patsy R. and Raymond D. Nasher, 1983.148

In their royal courts, the Maya served beverages made from corn or chocolate in cylindrical ceramic vessels. The hieroglyphic texts on this vessel indicate that it was used for a drink made from sweet cacao pulp. The texts also name two rulers who were associated with kingdoms in what is today the Petén region of Guatemala. The painted scene depicts a Maya game played with a solid rubber ball in a masonry court, players striking the ball with their hips, not their hands. Distinguished by water lily, deer, and bird headdresses, each of the four players wears a hip protector, a hide apron, a padded guard on one forearm, and a knee pad on one knee. For the Maya of the Classic period, the ballgame was both a popular sport and a political event that had many levels of meaning and often involved human sacrifice. As a reenactment of the primordial game in which the mythical Hero Twins played ball against the lords of the underworld, it was a metaphor for life, death, and regeneration.







**GUATEMALA OR MEXICO,
MAYA CULTURE**

Cylindrical vessel with sacrificial scene

C. AD 600–850
Ceramic and pigments
8¼ × 6¼ in. diam. (21 × 15.9 cm)
General Acquisitions Fund, The Otis and Velma Davis Dozier Fund, and The Roberta Coke Camp Fund, 2005.26

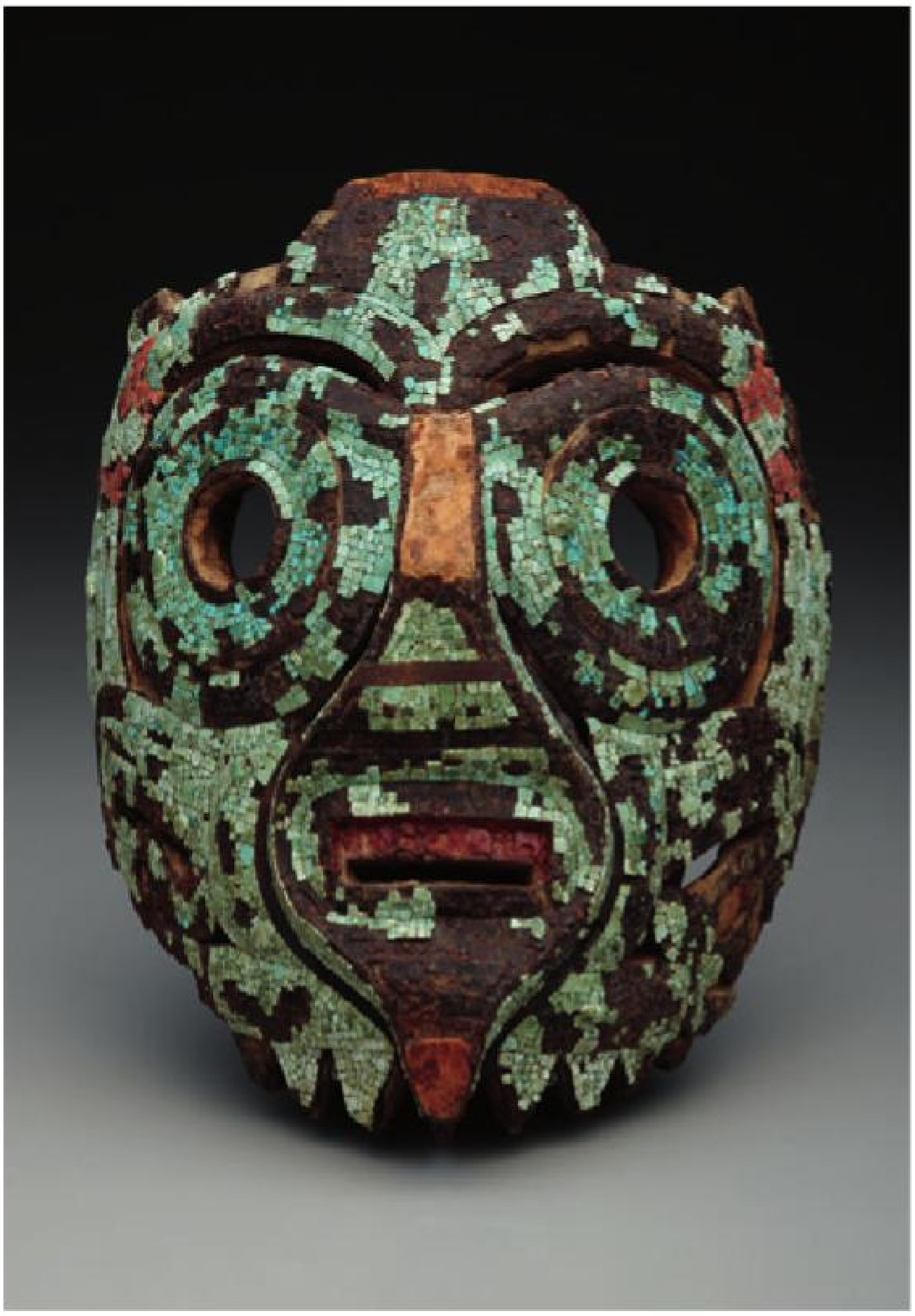
The black background of the vessel implies a nighttime environment for the sacrifice of the victim, who lies on a stone altar (see foldout). The other four figures, possibly members of the nobility, are in dance poses (with upraised legs) and wear blood-spattered cloth or paper around their waists, wrists, and ankles. The executioner grips an eccentric flint in one hand and clutches a giant macaw under his other arm. Two figures wear supernatural masks; three have quetzal plumes extending from the backs of their headdresses; one wears a royal headband; and the prisoner has been completely stripped of clothing and regalia. They may be commemorating a war victory with the corresponding presentation and sacrifice of a captive. The two jaguars also have supernatural attributes, and the macaw wears a beaded necklace. The macaw and felines represent animal companion spirits, links to the supernatural world.

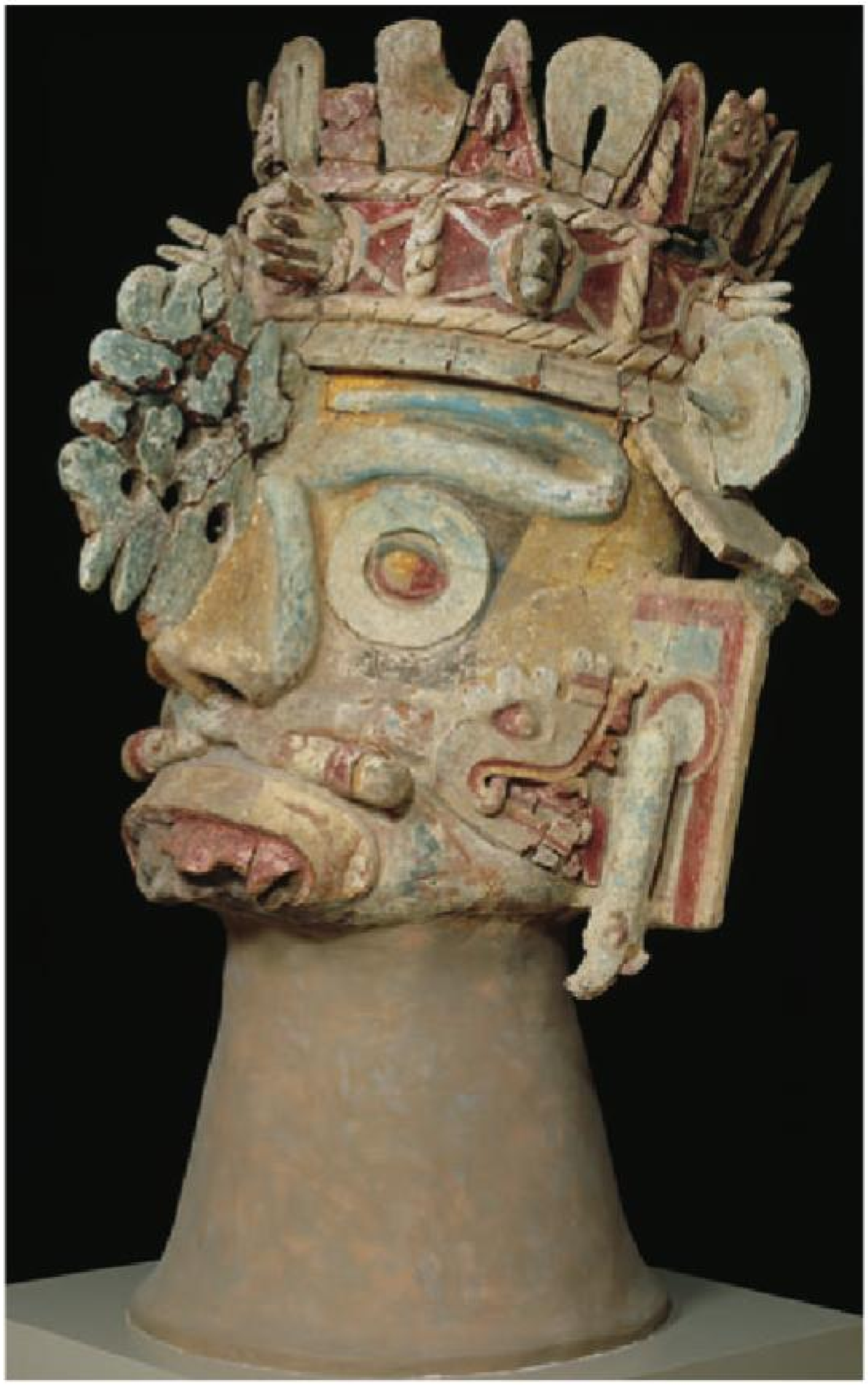
MEXICO, MIXTEC-AZTEC CULTURE

Mask, possibly of Tlaloc

c. 1350–1521
Wood, turquoise, shell, lignite, and resin
7¾ × 6⅜ × 3⅝ in. (19.7 × 16.2 × 9.2 cm)
The Roberta Coke Camp Fund, 1979.2

The Aztec Empire, founded in 1325, encompassed much of Mexico before Spaniards arrived in 1519. Aztec art included both vigorously realistic stone sculpture and finely crafted small-scale works in ceramic, stone, and precious materials, such as turquoise. The art form of turquoise mosaic, which originated among the Mixtec of Oaxaca, enhanced the surfaces of masks, headdresses, and other objects. The concentric circles around the eyes of the Dallas mask are an identifying feature of the rain and storm god Tlaloc. For the Aztecs, turquoise symbolized the preciousness of life, the blue of the sky, and the blue of water, which was associated with Tlaloc. Mosaic masks may have adorned images of deities or been worn by god impersonators. In Oaxaca they were placed on the bundled bodies of the deceased, who were enshrined as venerated ancestors.



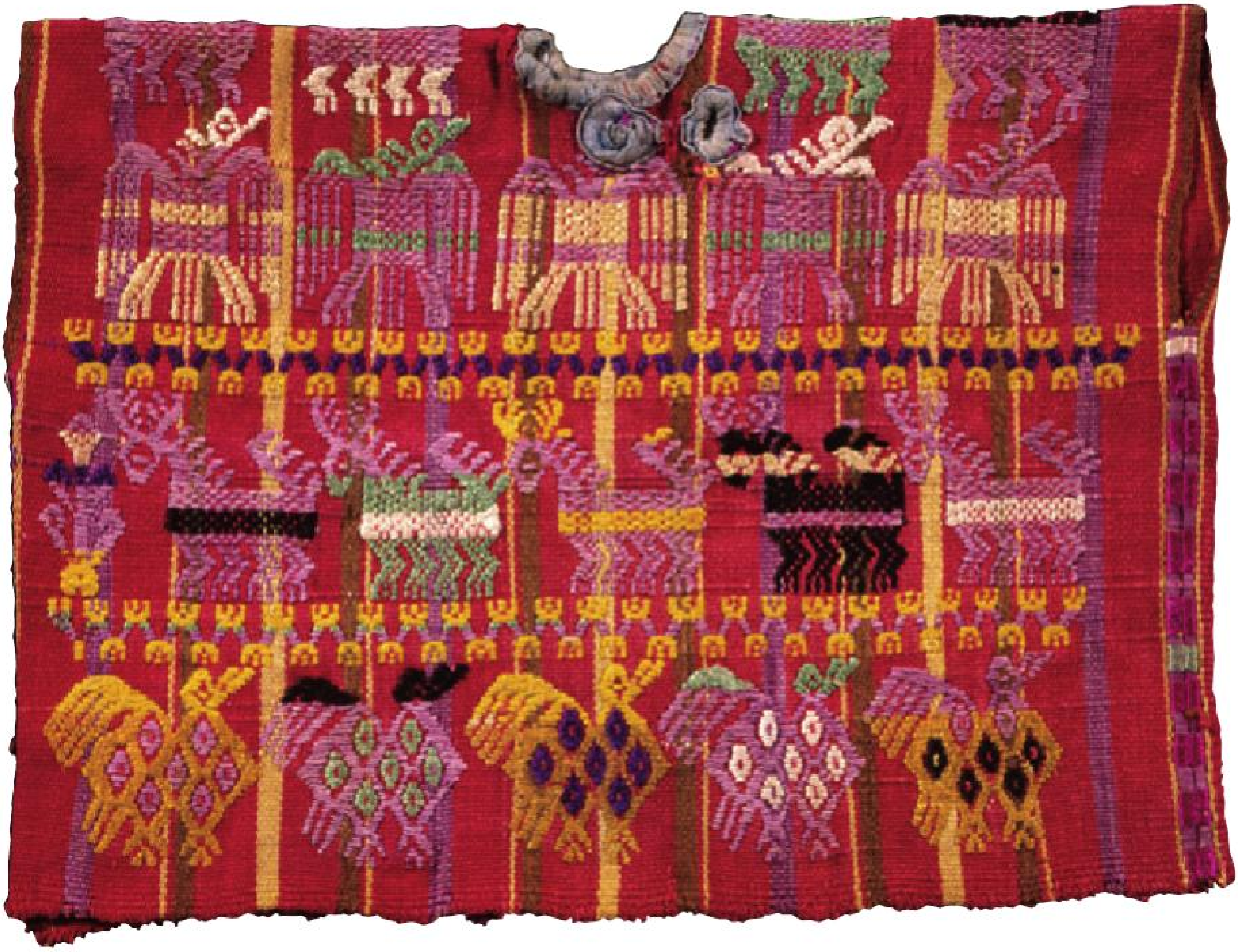


MEXICO, STATE OF OAXACA, TEOTITLAN DEL CAMINO (?), MIXTEC CULTURE

Head of the rain god

c. 1300–1500
Ceramic, tufa, stucco, and paint
48½ × 45 × 41 in. (123.2 × 114.3 × 104.1 cm) (without modern base)
Gift of Mr. and Mrs. Stanley Marcus in memory of Mary Freiberg, 1967.5

Independent kingdoms of the Mixtec people dominated western Oaxaca and adjacent parts of Puebla from about AD 1000. After the Aztecs conquered some Mixtec kingdoms in the fifteenth century, the tribute they subsequently paid included works of art in ceramic, metal, and turquoise mosaic, for which the Mixtec craftsmen were justly famous. The prominent blue circles around the eyes, snakes on the cheeks and brow, and fangs that once streamed from the mouth identify this monumental head as a representation of the god of rain and lightning, whom the Aztecs called Tlaloc. Although considered beneficent, Tlaloc could bring harm through drought, lightning, floods, hail, and ice. This head functioned as a brazier for the burning of copal incense, whose billowing smoke may well have evoked rain clouds.



GUATEMALA, DEPARTMENT OF GUATEMALA, SAN JUAN SACATEPÉQUEZ, KAQCHIKEL MAYA PEOPLE

Huipil, probably for a figure of the Virgin of the Rosary

c. 1925–1935
Cotton and silk
8½ × 11¾ in. (21.6 × 29.9 cm)
The Carolyn C. and Dan C. Williams Collection of Guatemalan Textiles, gift of Carolyn C. and Dan C. Williams, 1982.158

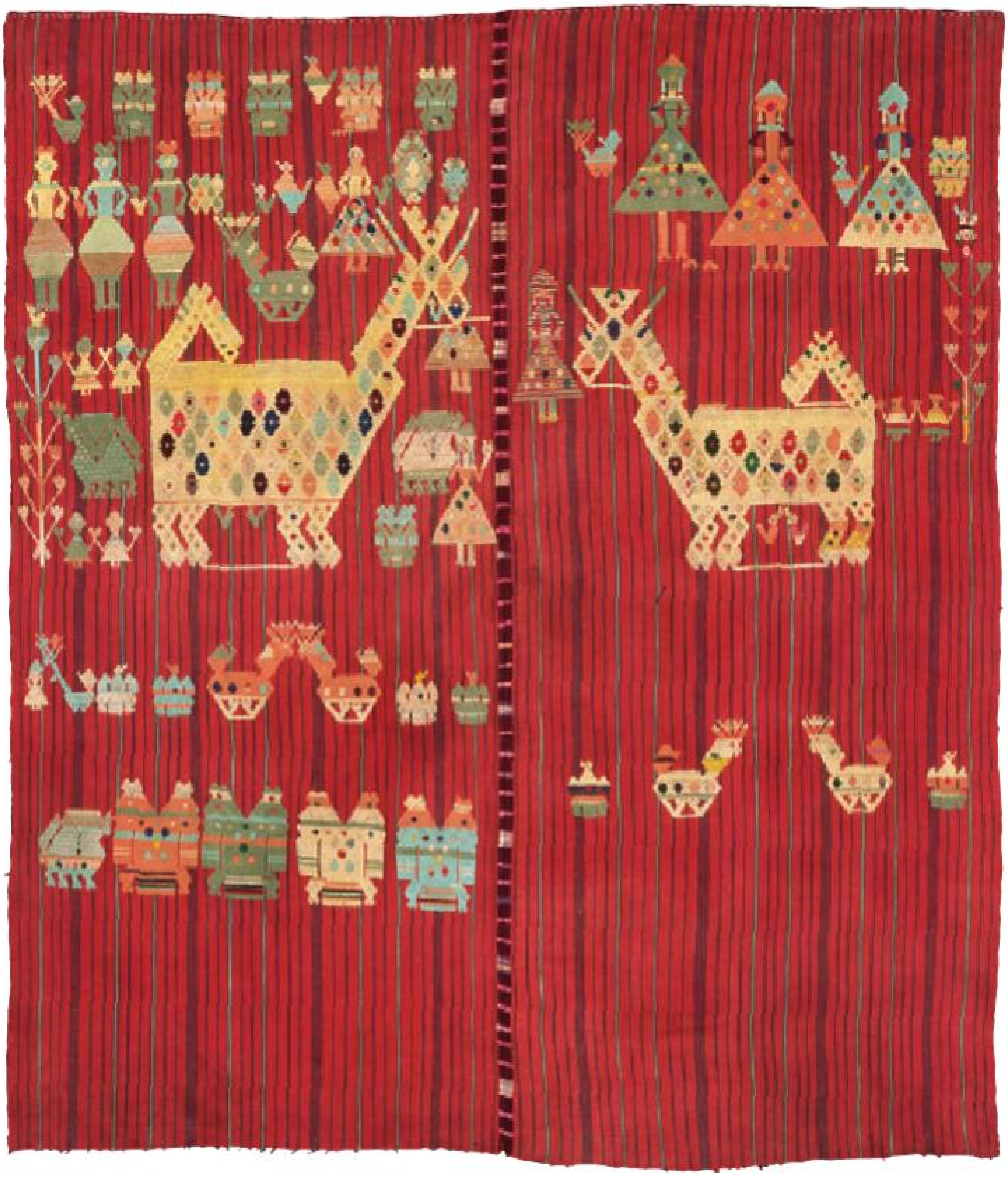
The distinguished weaving tradition of Guatemala's modern Maya encompasses the presentation of a textile offering to a religious brotherhood, or *cofradía*, after a member's year of service. The textile may take the form of an actual Maya garment, just as this miniature *huipil* represents the quintessential element of women's dress, an untailored tunic-like blouse. Color and its configuration in stripes (red, yellow, and purple here) and motifs (the frontal bird, which usually has two heads; the deer that resembles a horse; and a profile bird with flag wing) can identify the community of origin, as they do here. The Virgin of the Rosary is revered in San Juan Sacatepéquez. The tiny, blue bound hole on the *huipil*—a reference to the Christ child she holds—supports the suggestion that the textile was an offering to a *cofradía* that served her.

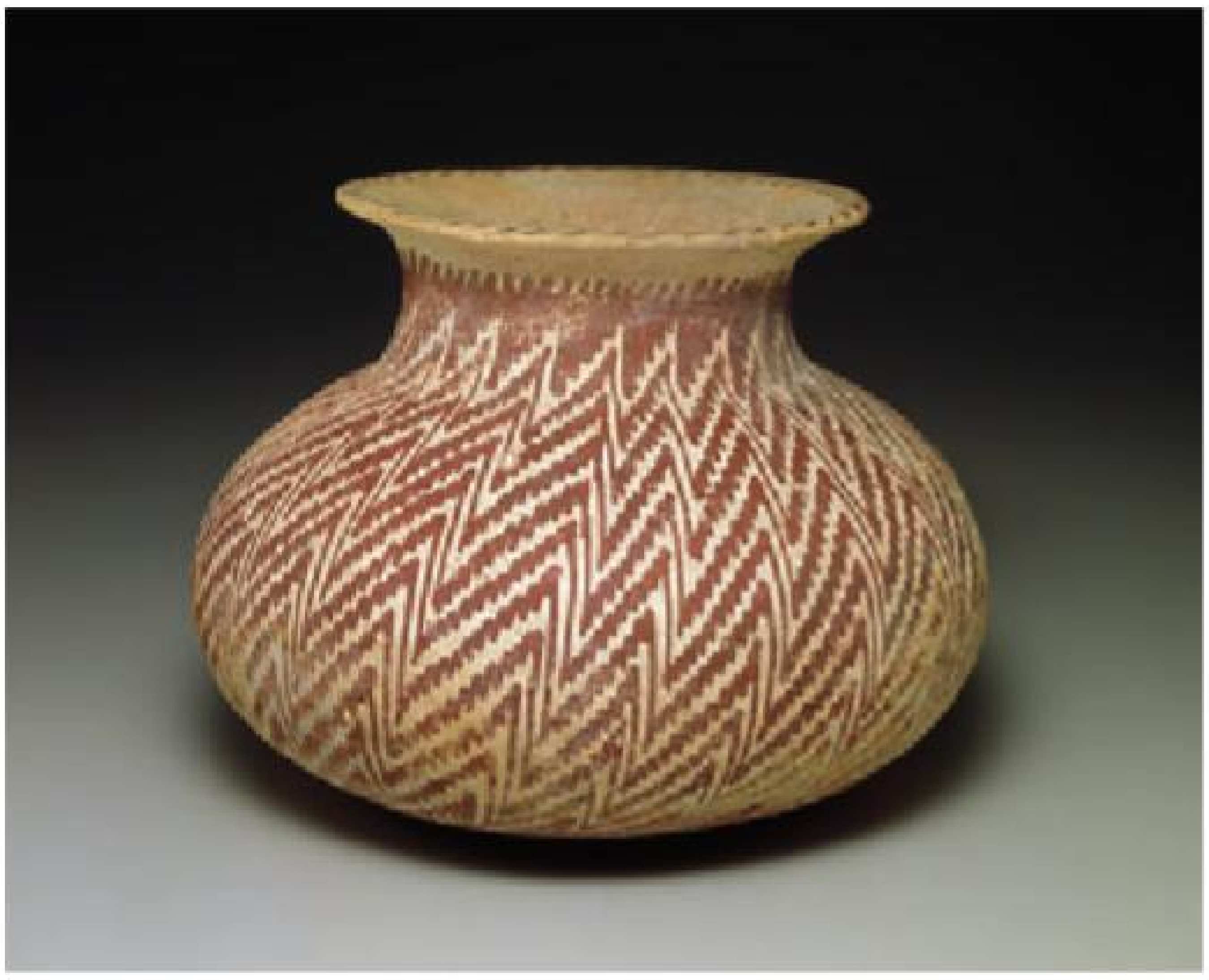
GUATEMALA, DEPARTMENT OF QUICHÉ, SANTO TOMÁS CHICHICASTENANGO, K'ICHE' MAYA PEOPLE

Woman's headcloth or carrying cloth (*su't*)

c. 1935–1945
Cotton, silk, and wool
50 × 44 in. (127 × 111.8 cm)
The Patsy R. and Raymond D. Nasher Collection of Maya Textiles from Guatemala, gift of Patsy R. and Raymond D. Nasher, 1983.335

Chichicastenango, in Guatemala's highlands, is famous for its handwoven textiles. The square cloths that women use, either folded atop their heads as sunshades or as carrying cloths for babies or various items, show great freedom in the choice and placement of motifs. Figures are whimsically treated; feet, for example, whether human or animal, are depicted similarly. Motifs often show unexpected juxtapositions and abrupt yet compatible changes in scale. This example is decorated with female figures in triangular skirts, diamond-spotted deer, double-headed birds, humpbacked animals, and elegant bird-topped plants, all characteristic motifs for a woman's headcloth. The individuality of this weaver's approach is apparent in the rendering of the motifs, the asymmetry of the composition, and the attention given to negative space.



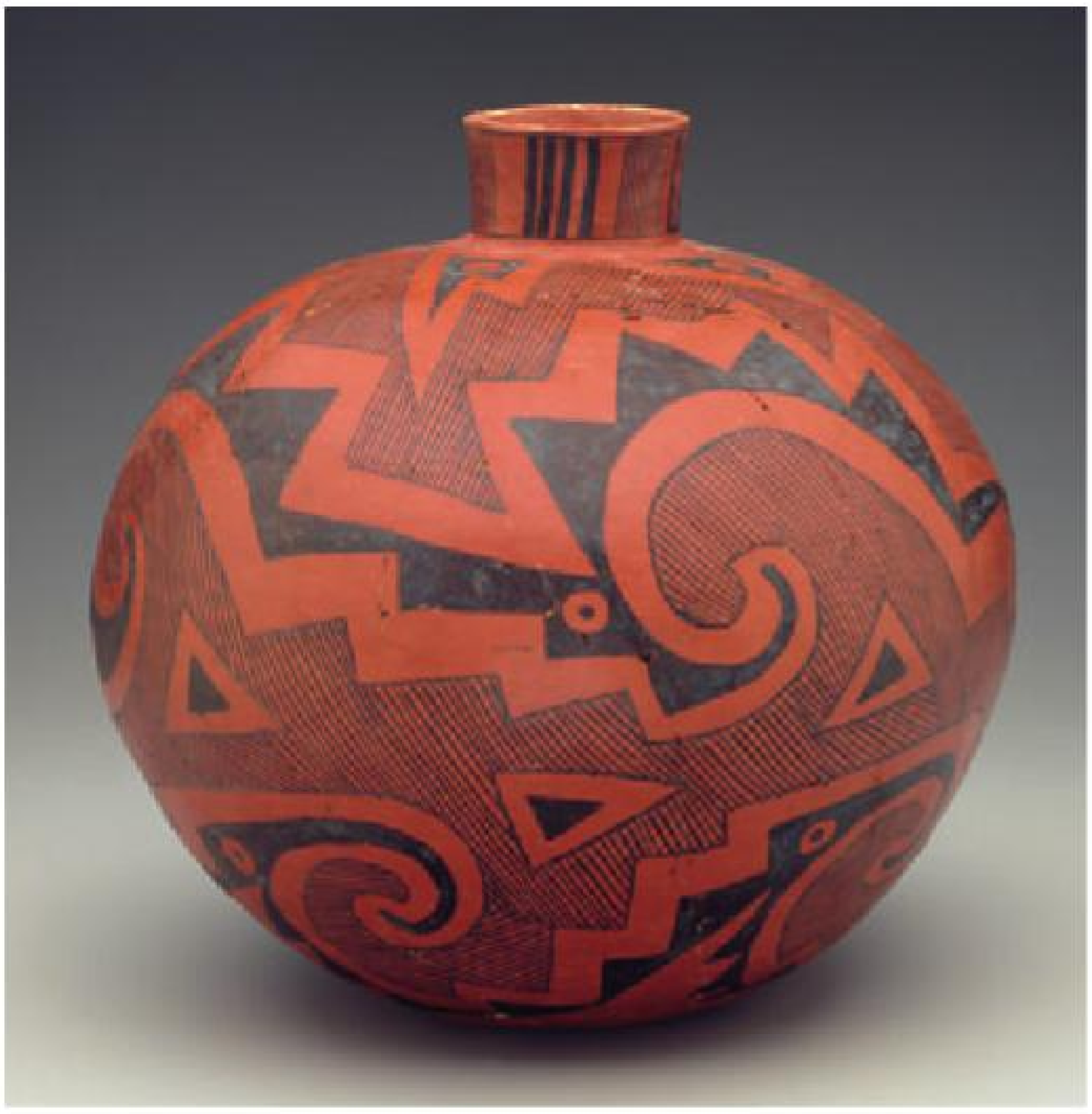


UNITED STATES, ARIZONA, HOHOKAM CULTURE

Jar with zigzag pattern

c. AD 850–950
Ceramic; Santa Cruz Red-on-buff type
6 × 8½ in. diam. (15.2 × 21.6 cm)
Foundation for the Arts Collection, anonymous gift, 1988.105.FA

The Hohokam people, who lived in present-day south central Arizona, had developed a significant pottery tradition by about AD 500. Hohokam ceramics are easily recognized by their buff-colored clay and dark red painting. Fluid brushwork, spontaneous in effect yet precisely controlled, depicts both highly stylized life forms and a variety of geometric motifs. Designs are usually organized in concentric circular bands or repeated to create an allover pattern.



UNITED STATES, ARIZONA, ANCESTRAL PUEBLO (ANASAZI) CULTURE

Storage jar

c. 1125–1200
Ceramic; White Mountain Red ware,
Wingate Black-on-red type
12¼ × 13 in. diam. (31.1 × 33 cm)
Foundation for the Arts Collection, anonymous gift, 1991.336.FA

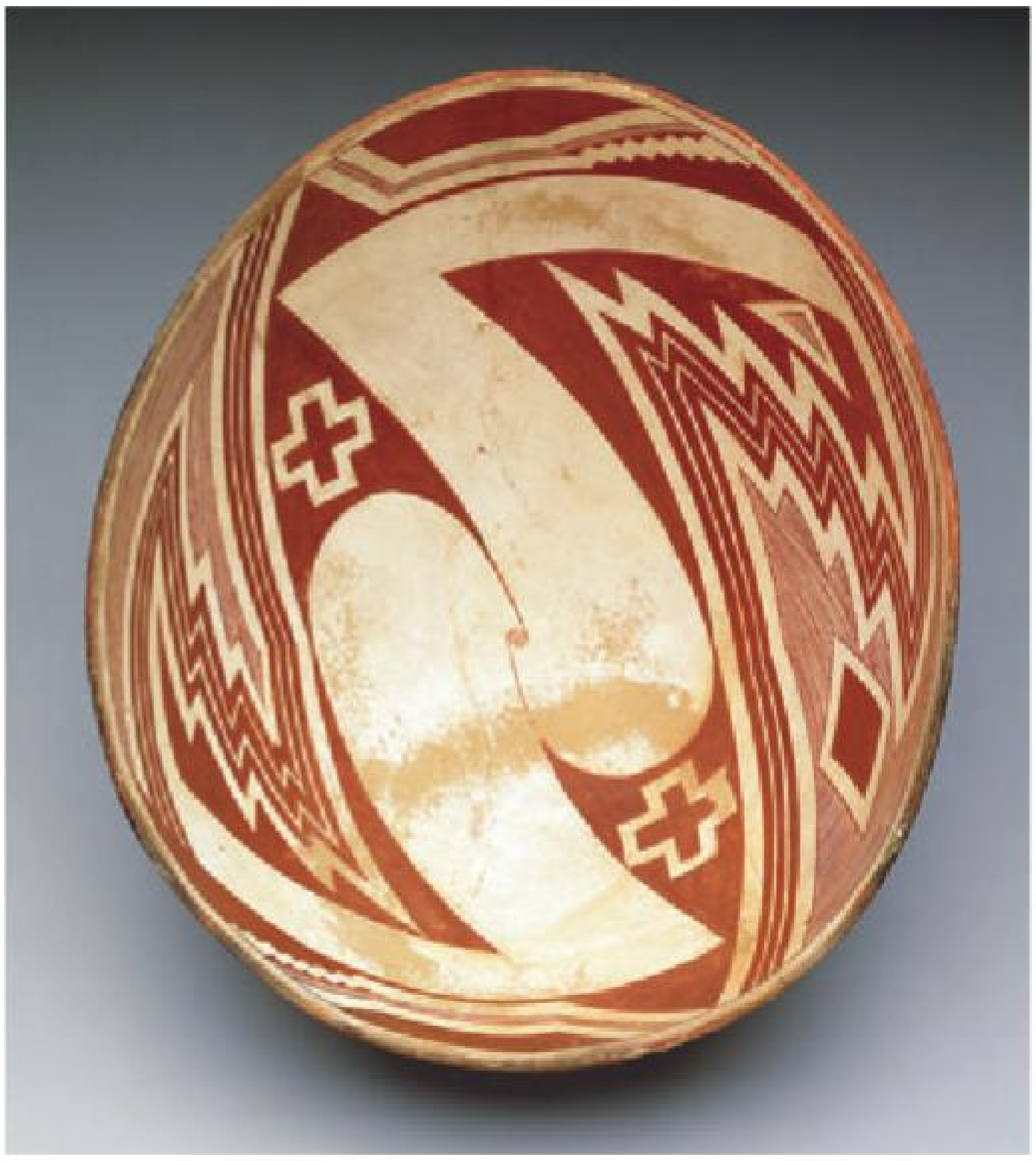
The Ancestral Pueblo (Anasazi) culture, forerunner to modern Pueblo peoples, developed some two thousand years ago in northern New Mexico and the Four Corners area, where Utah, Colorado, Arizona, and New Mexico meet. This vessel features a red background and interlocking hatched and solid figures. Although Ancestral Pueblo painting is generally nonfigurative, occasionally, as here, the judicious placement of the dotted circle turns the stepped spiral into the head of a bird with a long, curving beak.

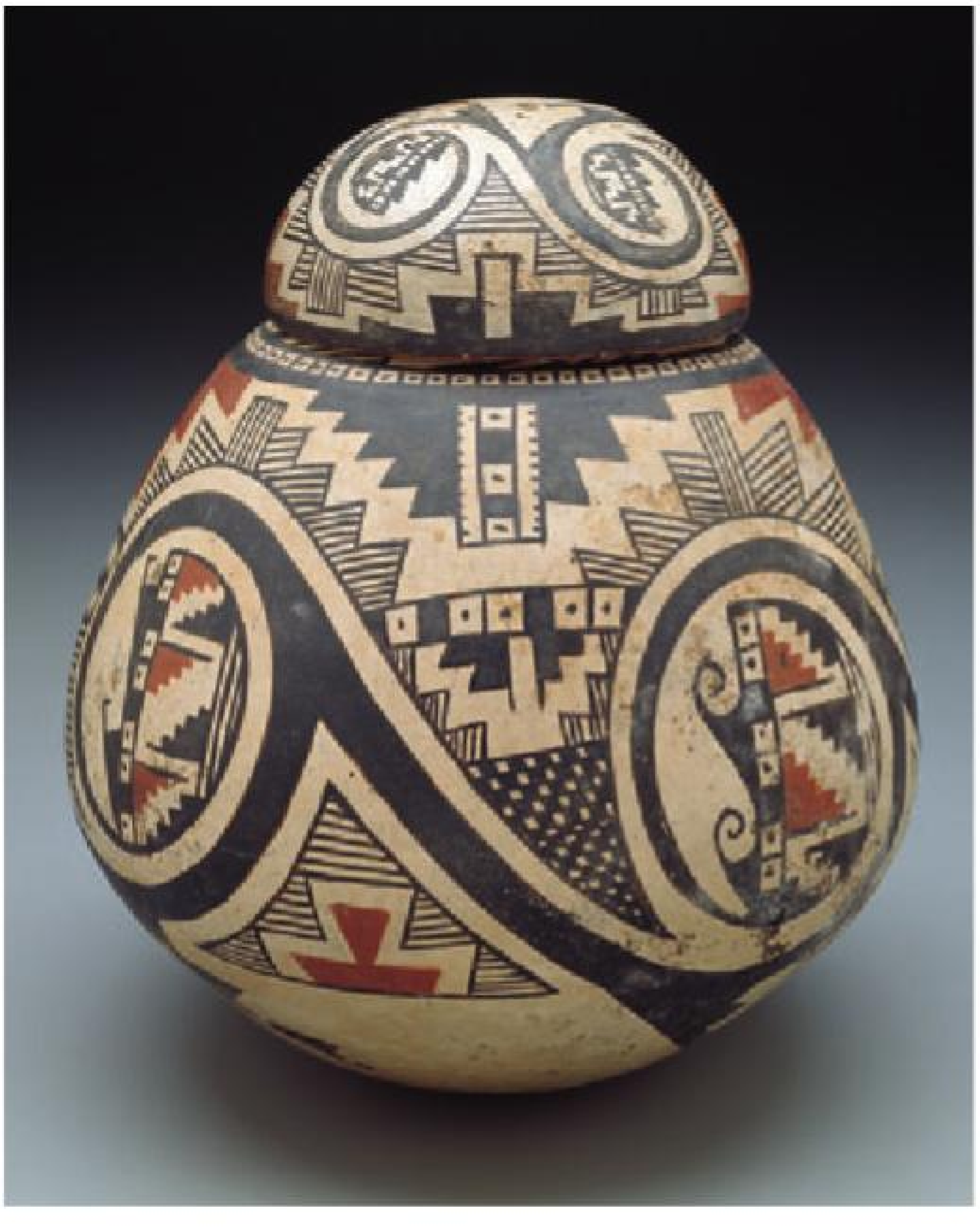
UNITED STATES, NEW MEXICO, MOGOLLON CULTURE, MIMBRES PEOPLE

Bowl with geometric design

c. 1000–1150
Ceramic
6⅜ × 13⅜ × 12 in. (16.2 × 34 × 30.5 cm)
Gift of Martin Matyas, Bob Rheudasil, and Mrs. Edward S. Marcus in honor of Edward S. Marcus, 1982.94

Mimbres potters developed one of the Southwest's most appealing painting styles, distinguished by geometric compositions and narrative imagery that provides an eloquent record of Mimbres life. The painting on many Mimbres vessels suggests concepts of cosmic geography. The edge of the bowl may have marked the boundary of an orderly world, while the center space, often empty and white, may refer to the Earth Center. Here two delicate spirals emanate from that center. The crosses suggest the four cardinal directions, and the jagged, angular forms convey the dynamic tension of lightning in a darkened sky.



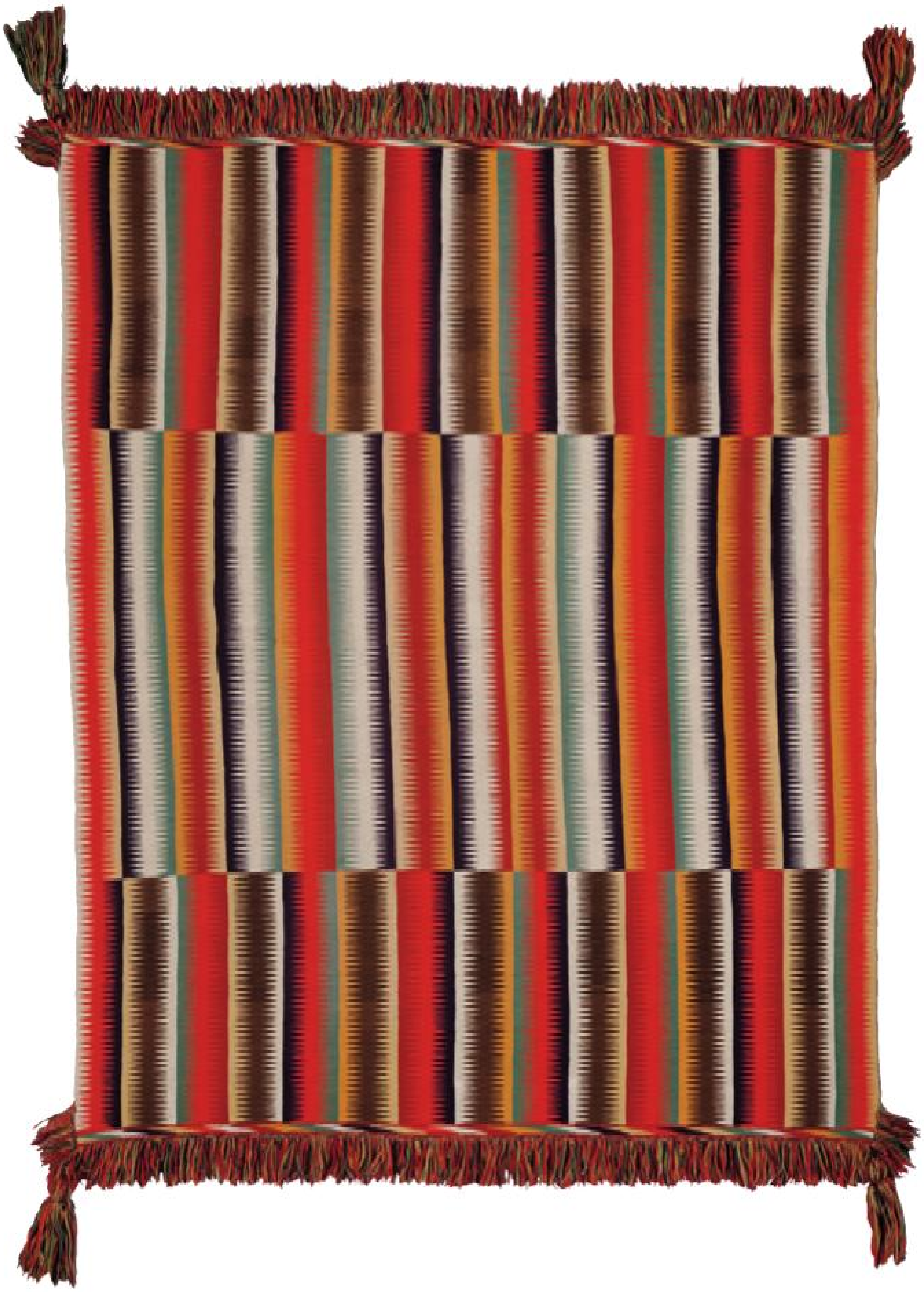


MEXICO, STATE OF CHIHUAHUA, CASAS GRANDES CULTURE

Lidded jar

c. 1150–1350
Ceramic
10 × 8¼ in. diam. (25.4 × 21 cm)
Foundation for the Arts Collection, anonymous gift, 1990.96.a–b.FA

A Mogollon trading center flourished from about AD 1150 to 1350 in the Casas Grandes Valley. Turquoise, exotic birds, and decorative pottery figured in the extensive trade network of the center. Casas Grandes potters preferred the form of the round-bottomed jar, its surface highly polished and decorated in black, red, and cream paint. Opposed stepped triangles, checkerboard patterns, and dotted squares are characteristic motifs. Lidded jars are quite rare, yet the convergence of motifs on the top and bottom pieces indicates they were conceived as a unit. Bold curvilinear spirals frame pairs of opposed stepped triangles and rows of dotted squares on the jar.



UNITED STATES, ARIZONA,
NAVAJO PEOPLE

Eye-dazzler blanket

c. 1880–1900
Cotton and wool
100 × 73½ in. (254 × 186.7 cm)
Textile Purchase Fund, 2008.40

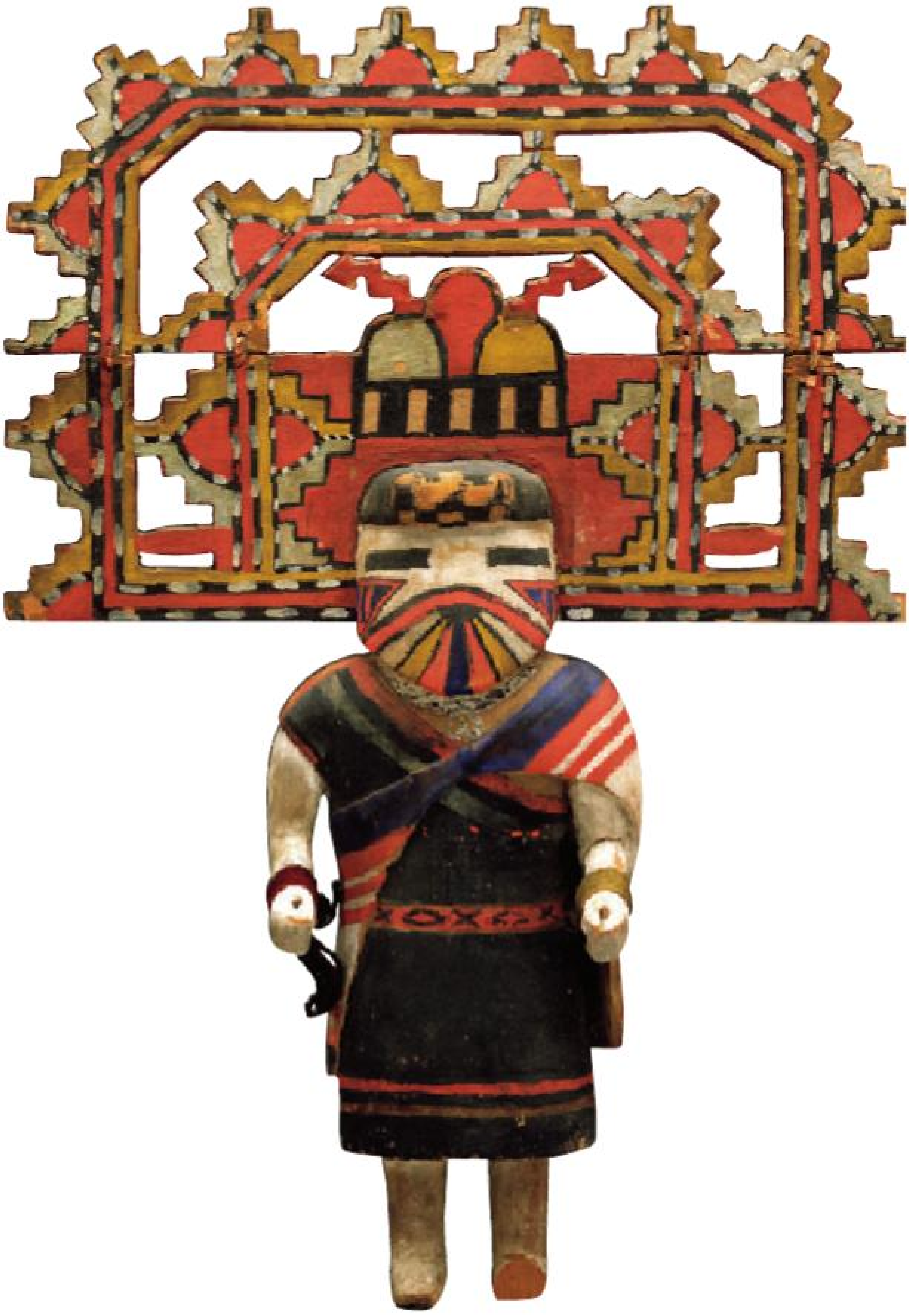
Navajo weaving, performed by women with upright looms, is the most distinguished of modern southwestern textile traditions. During the nineteenth century, the wearing blanket of the Classic period (1800–1864/8) evolved into the rug that encouraged the survival of the tradition into the twentieth century. Synthetic aniline dyes simplified the process of achieving color and expanded the range of hues, and machine-spun yarn from Germantown, Pennsylvania, offered consistent diameter and commercial colors. Use of the new yarn in bolder, more complex geometric compositions produced "eye-dazzlers," textiles with an intense interaction of color. Whether this textile was intended as a blanket or a rug is uncertain. It is larger than most wearing blankets, and the addition of fringe and tassels is unusual, yet it seems too thin to have functioned as a rug. This is a quintessential Transitional period textile—one that might be best described as having been woven as a work of art.

UNITED STATES, ARIZONA,
HOPI PEOPLE

Katsina (*tihu*) depicting Palhik' Mana (Water Drinking Girl)

Probably 1920s
Wood, paint, and wool yarn
20 × 14⅛ × 4 in. (50.8 × 35.9 × 10.2 cm)
Given in memory of Congressman James M. Collins
by his family, 1993.71

For the Hopi, the word *katsina* refers to three distinct but related entities: the invisible spirits who are an essential part of Hopi life, the personification of those spirits by Hopi men wearing masks and costumes in ceremonial dances, and the carved wood figures called *tihu* (small person or child) that Hopi men give to infants and to women of all ages. The katsina spirits are intermediaries between the Hopi and other supernaturals; they are also messengers of the gods and bringers of clouds and rain. This unusually large *tihu* depicts Palhik' Mana (Water Drinking Girl), one of the most beautiful katsina images. Its most distinctive feature is an elaborate ceremonial wood headdress, carved and painted with symbols of clouds and lightning. The *tihu* also wears a traditional black dress, a narrow warp-patterned belt, a striped blanket, and calf-length boots or moccasins.

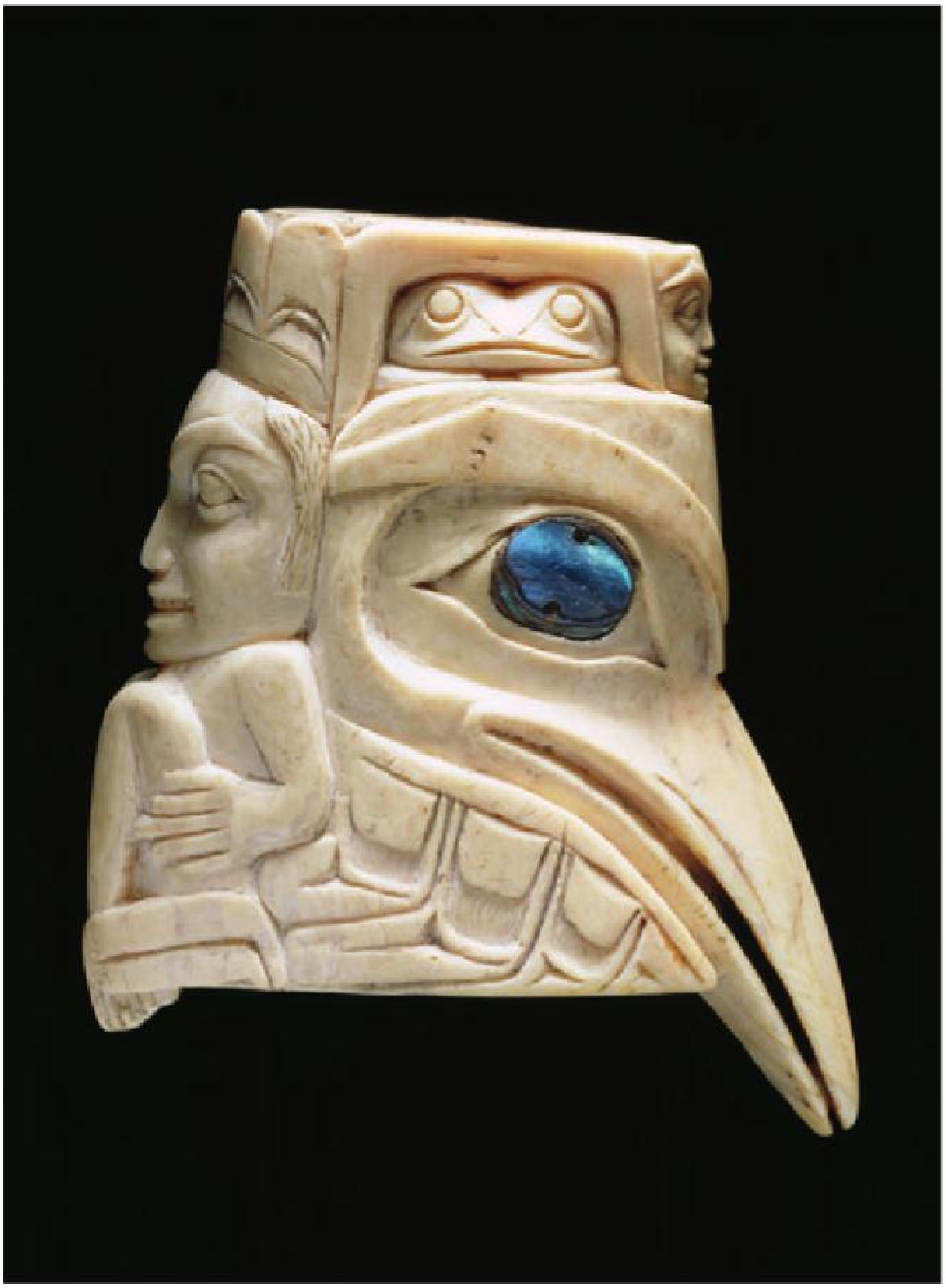


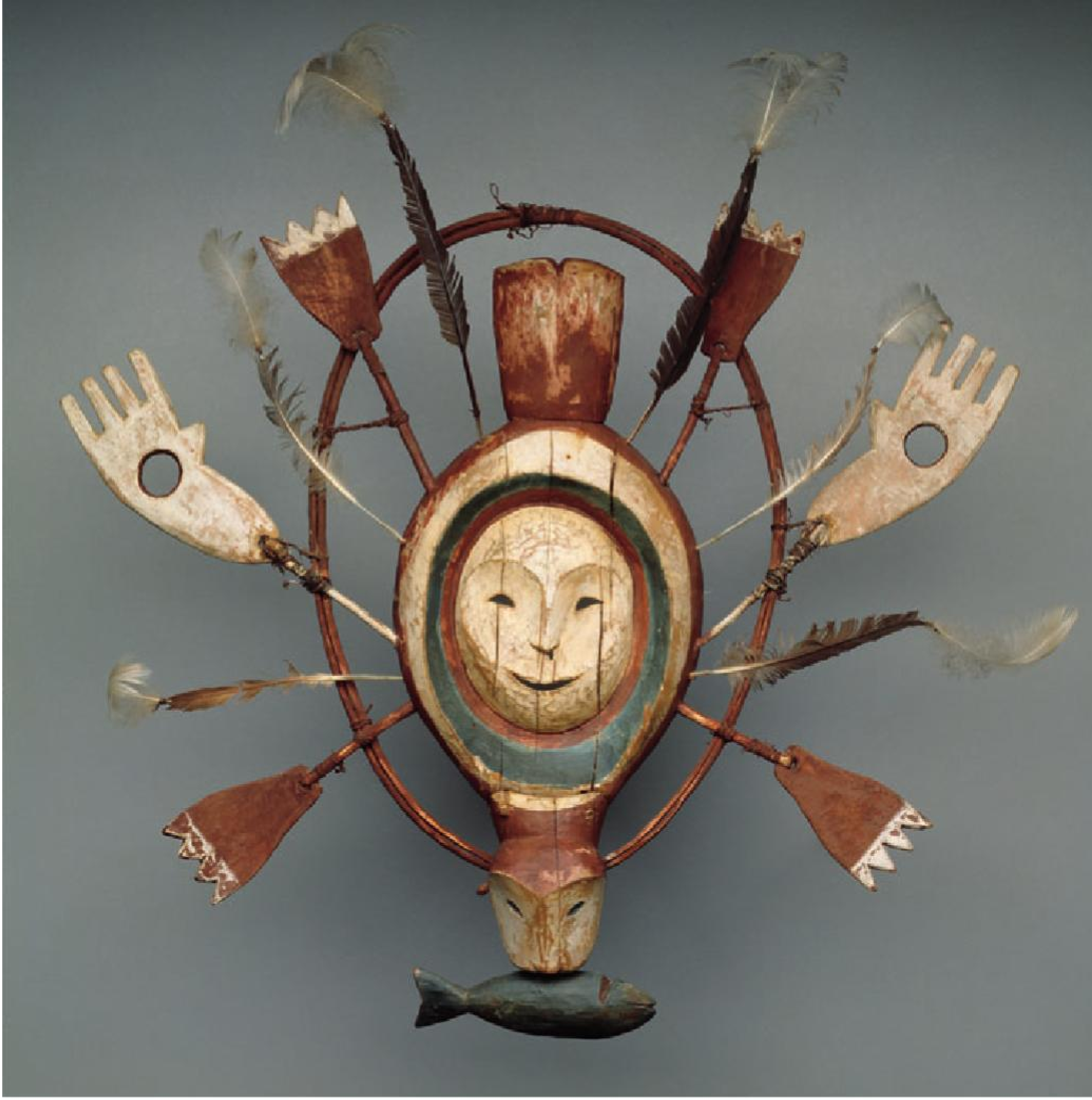
CANADA, BRITISH COLUMBIA, QUEEN CHARLOTTE ISLANDS, HAIDA PEOPLE

Raven and crouching figure and masks

19th century
Walrus ivory and shell inlay
4⅛ × 1⅝ × 3⅞ in. (10.5 × 4.1 × 9.8 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1977.28.McD

The raven is a ubiquitous figure in the art and mythology of the cultures of the Northwest Coast. According to legend, at the beginning of time Raven opened the Box of Daylight, thereby flooding the skies with sunlight while scorching his white feathers black. The purpose of this handsome carving of walrus ivory remains unclear—it has been described as a knife handle or a cup—but it most certainly would have conferred considerable esteem upon its owner. Compositionally it is related to spoons fashioned from horn and to figures carved from argillite. Both materials were readily available to the Haida people of the Queen Charlotte Islands. The tusk of the walrus, however, had to come from Eskimo country, several hundred miles to the north, presumably as an object of trade. Only then could it have come to the Haida master who transformed it into an image of radiant beauty.





UNITED STATES, ALASKA, YUKON RIVER AREA, YUP'IK PEOPLE

Mask with beaver and fish

Late 19th century
Wood, paint, gut cord, and feathers
23½ × 22¼ × 2¼ in. (59.7 × 56.5 × 5.7 cm)
Gift of Elizabeth H. Penn, 1976.50

For the Yup'ik peoples of western Alaska, animals as well as humans have immortal souls or spirits, and both participate in an endless cycle of birth, death, and rebirth. The Yup'ik see their relationships with animals as collaborative and reciprocal, and in seasonal festivals they honor the spirits of animals hunted during the previous year. Held in the men's house, the social and ceremonial center of the village, these events often included masked dances. Masks with encircling hoops manifest shamanic visions of the spirit world, with the ringed center connoting movement between the human and supernatural worlds. At the center of the Dallas mask is a beaver with a fish in its mouth. The smiling face on the animal's back represents its soul. The circular holes in the two white hands may symbolize a passageway between worlds, through which the spirits of animals return to earth to replenish the supply of game.

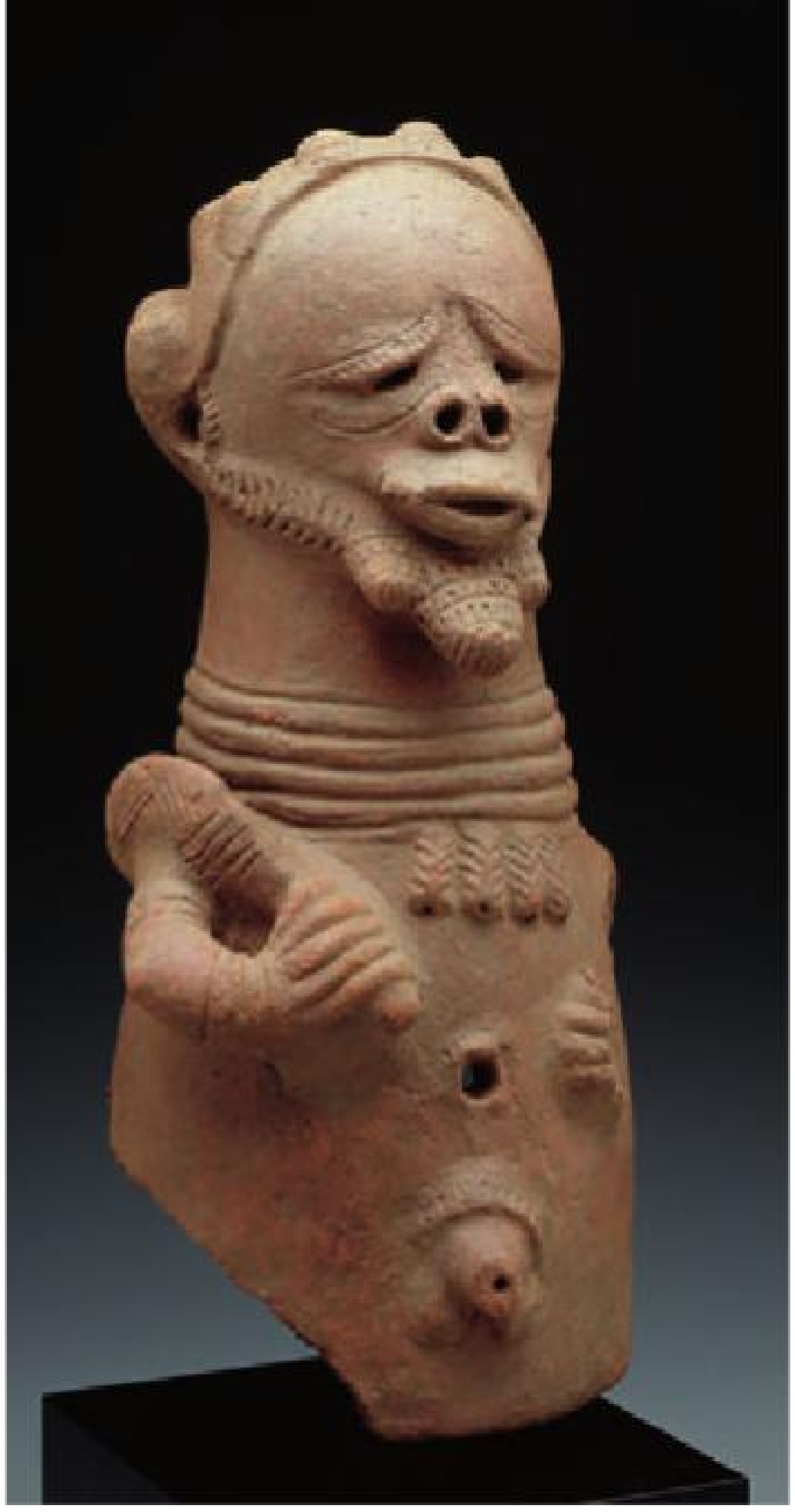
African

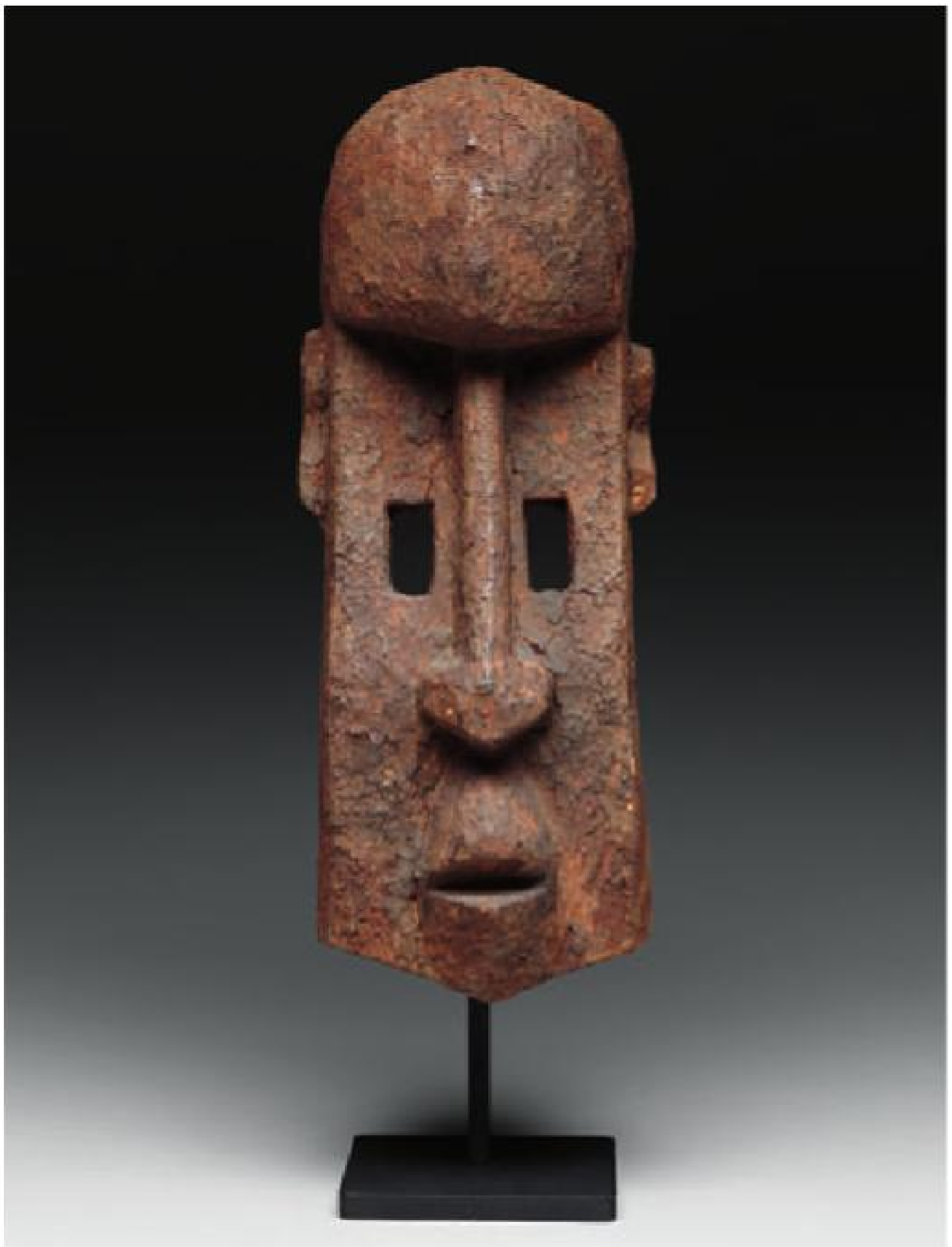
NIGERIA, SOKOTO STATE

Male figure

c. 200 BC–AD 200
Terracotta
19¼ × 9 × 8 in. (48.9 × 22.9 × 20.3 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1994.195.McD

This male bust is the Museum's oldest sculpture from sub-Saharan Africa. It depicts a political ruler, a religious leader, or a person of high social rank. Although his precise identity is not known, his features offer some clues. His beard is a timeless and conventional masculine symbol of advanced age and wisdom; the incised lines around his neck probably represent a coiled necklace with pendants or rings of fat; and the staff, scepter, weapon, or adze slung over his shoulder is a symbol of power and leadership. The Dallas bust exemplifies the stylistic canon of a carefully modeled hairstyle, an elaborate textured beard framing the face, heavy down-turned eyelids that partially conceal pierced eyes, and incised lines forming the eyelashes. The disproportionately large navel, indicative of a herniated navel, is common in later sculptures from sub-Saharan cultures.





MALI, IBI BONGO VILLAGE, DOGON PEOPLES

Hunter's mask (*dannana*)

Early–mid-20th century
Wood and encrustation
14⅞ × 6⅛ × 8⅜ in. (37.8 × 15.6 × 21.3 cm)
Gift of John Lunsford in gratitude for Margaret McDermott's great devotion to traditional African Art, 2006.57.1

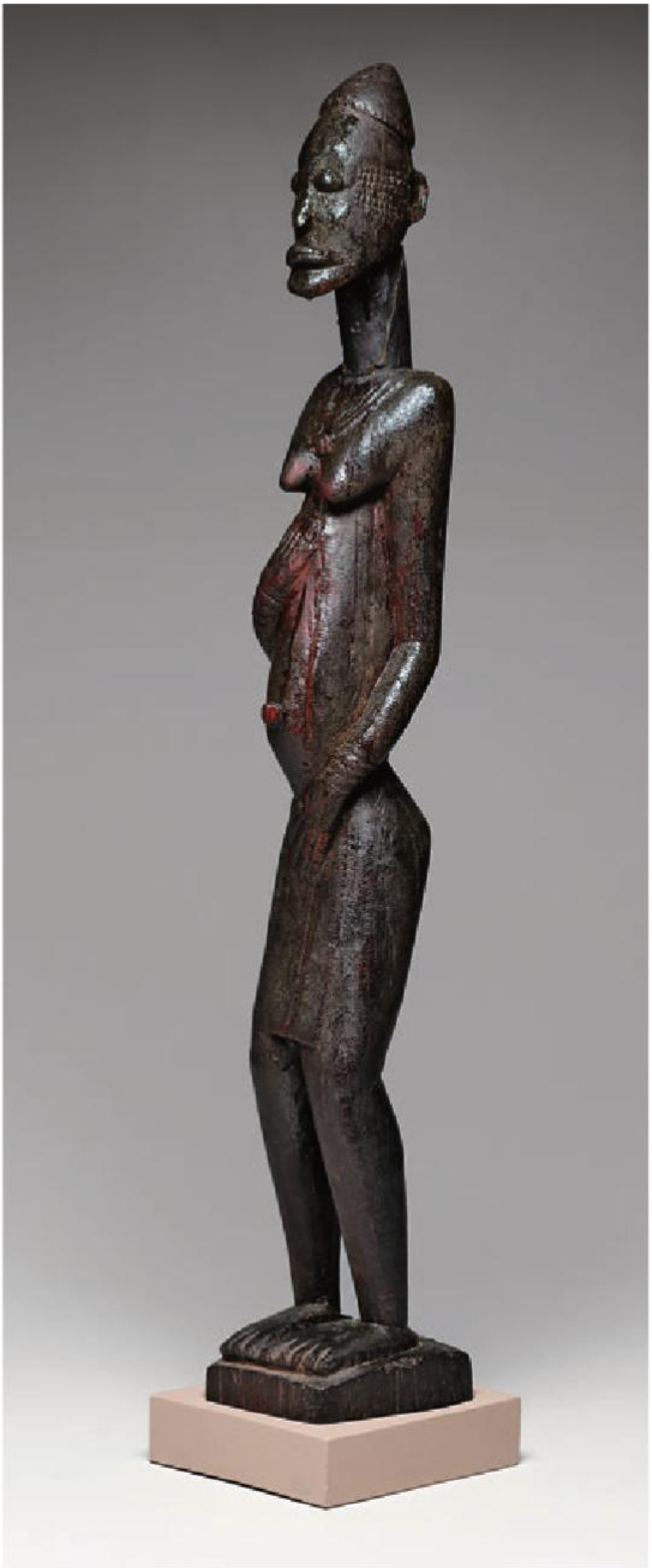
Numerous masks representing the people, animals, and things in the Dogon world since the Creation appear at *dama* (commemorative funerals) held every several years for important male elders. One of these masks is the hunter, whose fierceness, skill, and cunning are represented by a bulging forehead and an open mouth with protruding teeth, which are missing from this mask. Old masks like this one are coated with layers of sacrificial material. The headpiece was completed with a hood made of woven hibiscus fibers. According to Dogon mythology, in the beginning there was no death, and masking was controlled by women. The *dama* masquerade commemorates the first death and reinforces male superiority, which was established when men learned the secret of masking and were thus empowered.

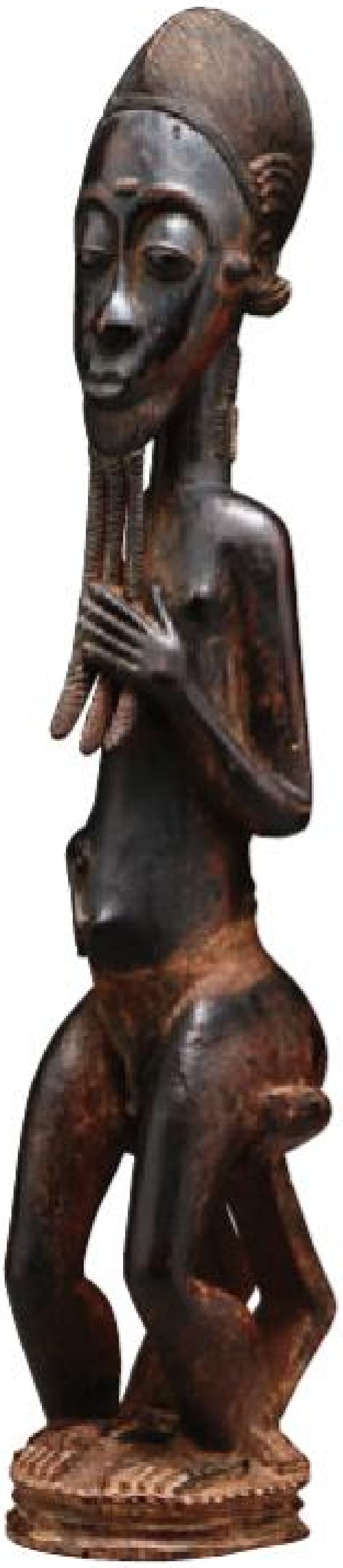
MALI, PRE-DOGON CULTURE, DJENNENKE OR SONINKE PEOPLES

Standing female figure

11th–13th century
Wood and oil
38⅜ × 6¼ × 6¾ in. (97.5 × 15.9 × 17.2 cm)
The Gustave and Franyo Schindler Collection of African Sculpture, gift of the McDermott Foundation in honor of Eugene McDermott, 1974.Sc.1

This figure depicts a tall, slender female of naturalistic proportions who is adorned with beaded necklaces and scarification. Because she is clothed in an apron rather than nude, and posed standing rather than kneeling, she probably represents an important female ancestor. Posed with her hands framing her rounded abdomen, the figure personifies fecundity and motherhood. Carved from a durable hardwood and preserved in a cave on the Bandiagara plateau, this figure is one of the oldest wooden sculptures from sub-Saharan Africa. It originated among a pre-Dogon people, either the Djennenke or the Soninke, who fled from their homeland in the Inland Niger Delta region of Mali to escape Muslim invaders from the north. The raised dot scarification on her temples may indicate an origin in the Kagoro clan of the Soninke. The lustrous surface of this ancient sculpture is the result of innumerable anointments with oil, which it continues to exude.





CÔTE D'IVOIRE, BAULE PEOPLES

Seated male figure

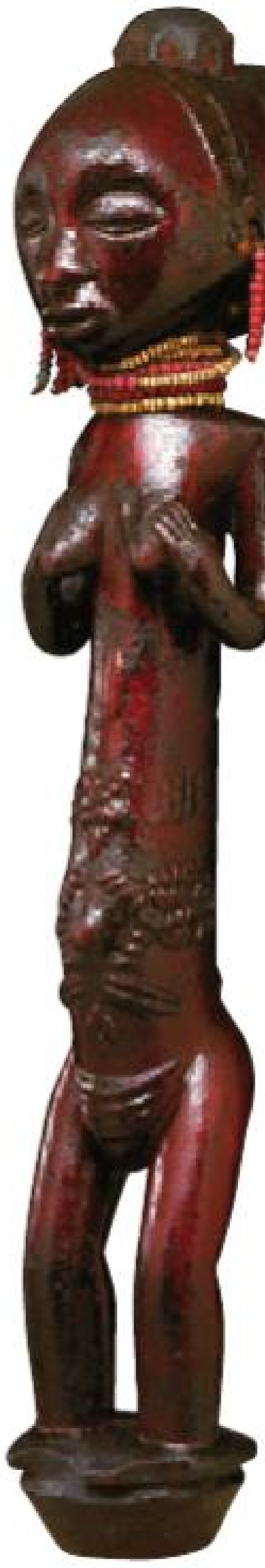
1875–1900
Wood
23¾ × 4½ × 5 in. (60.3 × 11.4 × 12.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
1994.200.McD

This seated figure is one of the oldest extant Baule sculptures. It depicts a carefully groomed, wise elderly man, as indicated by the long three-braided beard, which he holds with his left hand while pressing his abdomen with his right. The scarification on his face and body denotes that he has been initiated into adult society. He sits on a stool with legs that project symmetrically from the center. As if to lessen the visual confusion of too many pairs of legs, the sculptor eliminated a pair from the stool and replaced them with the figure's legs. In the belief that spirits are attracted to beautiful things, Baule diviners, who serve as mediums between the spirit and human worlds, decorate shrine rooms with sculpted figures. Feeling properly welcomed, spirits will participate in the divining ritual by speaking to the diviner.

DEMOCRATIC REPUBLIC OF THE CONGO, LUBA PEOPLES

Standing female figure

Late 19th–early 20th century
Wood, leather, beads, and fiber
13 × 2⅝ × 3¼ in. (33 × 6.7 × 8.3 cm)
The Clark and Frances Stillman Collection of African
Sculpture, gift of Eugene and Margaret McDermott,
1969.S.96



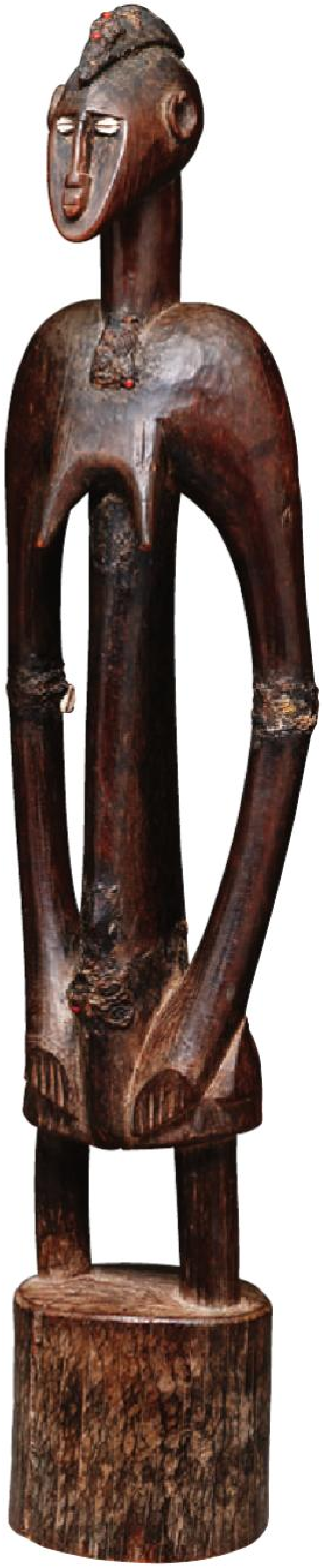
This female figure elegantly visualizes concepts of feminine beauty, maturity, and civilization. Coming-of-age rituals, called *butanda*, begin at puberty and transform girls into highly eligible women who can fulfill their destiny as wives and mothers. Their hair is arranged into sophisticated styles, their bodies are beautified with strategically placed scarification patterns, and they are adorned with beaded accessories similar to the ones worn by this sculpture. Women oil their skin to heighten attractiveness. A nineteenth-century practice was to oil the sculpture, and nearly a century after its departure from Africa the Dallas figure still exudes oil. The gesture of holding the breasts with one's hands signifies a woman's responsibility to guard secrets, especially those relating to royalty. The figure once surmounted a carved wooden *luswaga* (staff), a judicial emblem. The head contains a leather pouch with medicine believed to have supernatural properties.

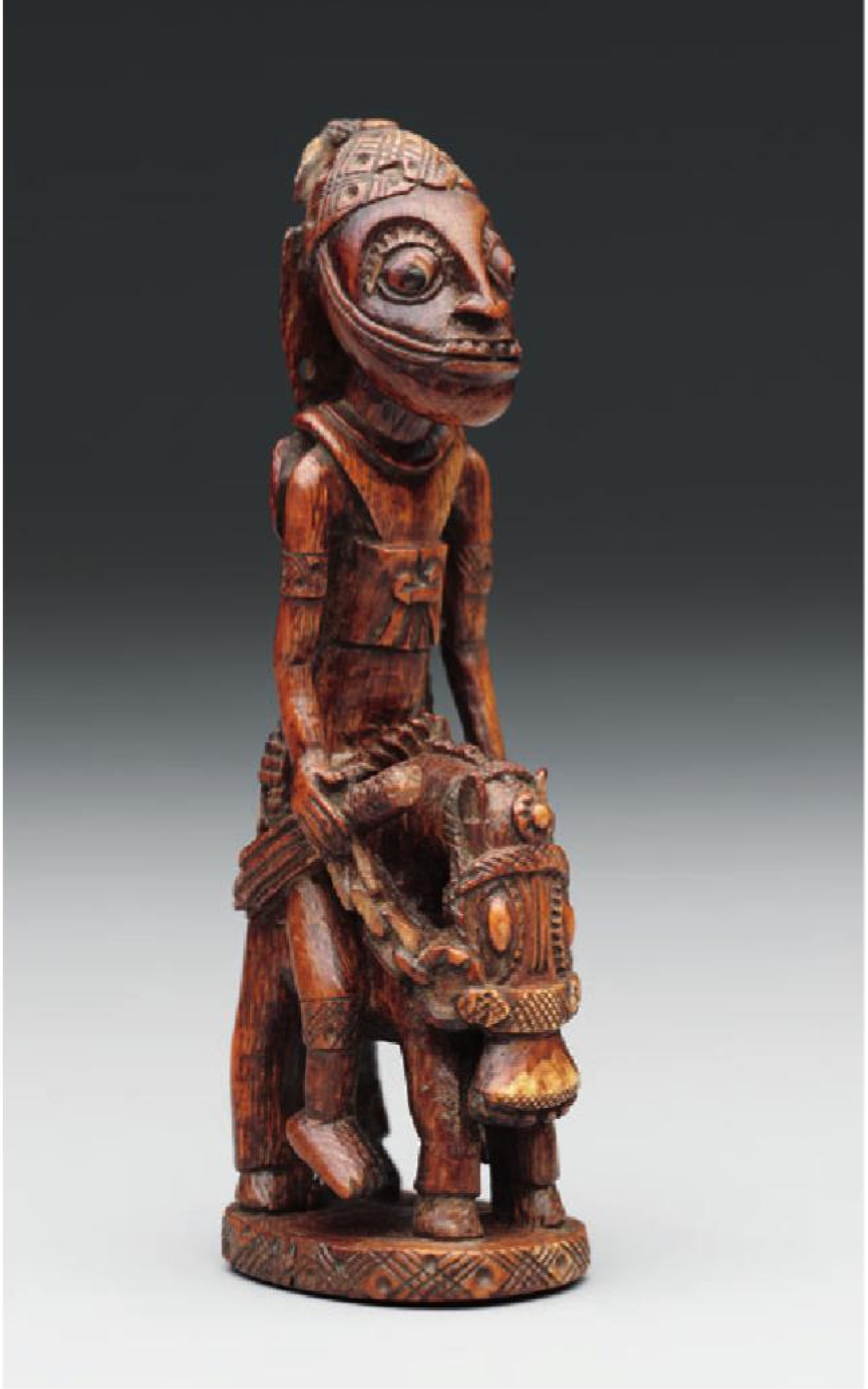
SOUTHEASTERN MALI, SIKASSO DISTRICT, SENUFO PEOPLES

Rhythm pounder

19th–20th century
Wood, cowrie shells, and red abrus seeds
36⅜ × 8¼ × 6 in. (92.4 × 21 × 15.2 cm)
The Gustave and Franyo Schindler Collection of African Sculpture, gift of the McDermott Foundation in honor of Eugene McDermott, 1974.Sc.15

Sculpture plays an important role in the funerals of important elders of Poro, a society that functions as the system of government, education, and economic control, as well as a channel for religious worship. Large figures carved from a durable hardwood and standing on thick pedestals are used as pestles, or pounders, to strike the ground in time with funerary music, hence the popular name "rhythm pounder." Young male initiates carry the corpse to the cemetery while elder members carry the figure by its arms, neck, or shoulders and lead the way, periodically pounding the ground. This action causes ancestral spirits to participate in the ceremony and helps the deceased join the ancestors. This figure depicts a slender woman, a representation of ideal female beauty, with incised marks on her chest and traces of decoration around her navel. Clusters of snail shells, cowrie shells, and red abrus seeds originally adorned her coiffure, upper arms, and abdomen.





NIGERIA, OWO, YORUBA PEOPLES

Horse-and-rider figure (*elesin* Shango)
17th–19th century
Ivory
6½ × 1¾ × 2¼ in. (16.5 × 4.5 × 5.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
1994.197.McD

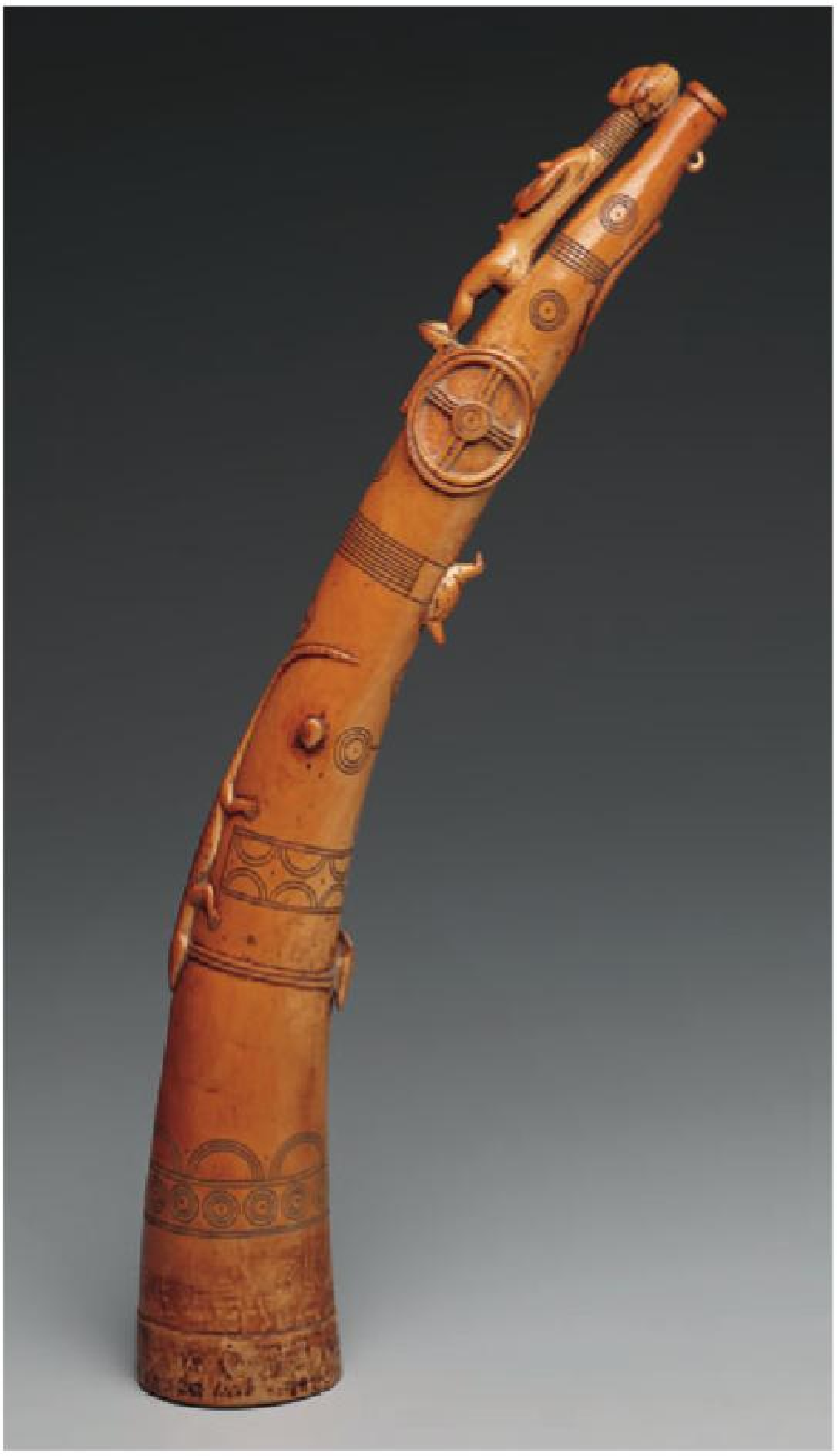
This exquisite horse and rider is more than an idealized portrait of Shango, the legendary military general and master horseman who ruled as the fourth king of ancient Oyo, owned a stable of ten thousand horses, and was deified as the thunder god; it is a reflection of Yoruba mythology and religious beliefs. During the worship service, Shango "mounts" or "rides" favored devotees; hence, horse-and-rider imagery symbolizes the state of being possessed. The horse not only represents the lightning that Shango attracted with a powerful charm but also visualizes the concept that the power of words is equal to the strength and speed of a horse. The sculpture was placed on an altar in a shrine dedicated to Shango. Because it was carved out of precious ivory rather than wood, it was probably owned by a Yoruba king or a very successful Ifa *babalawo* (diviner).

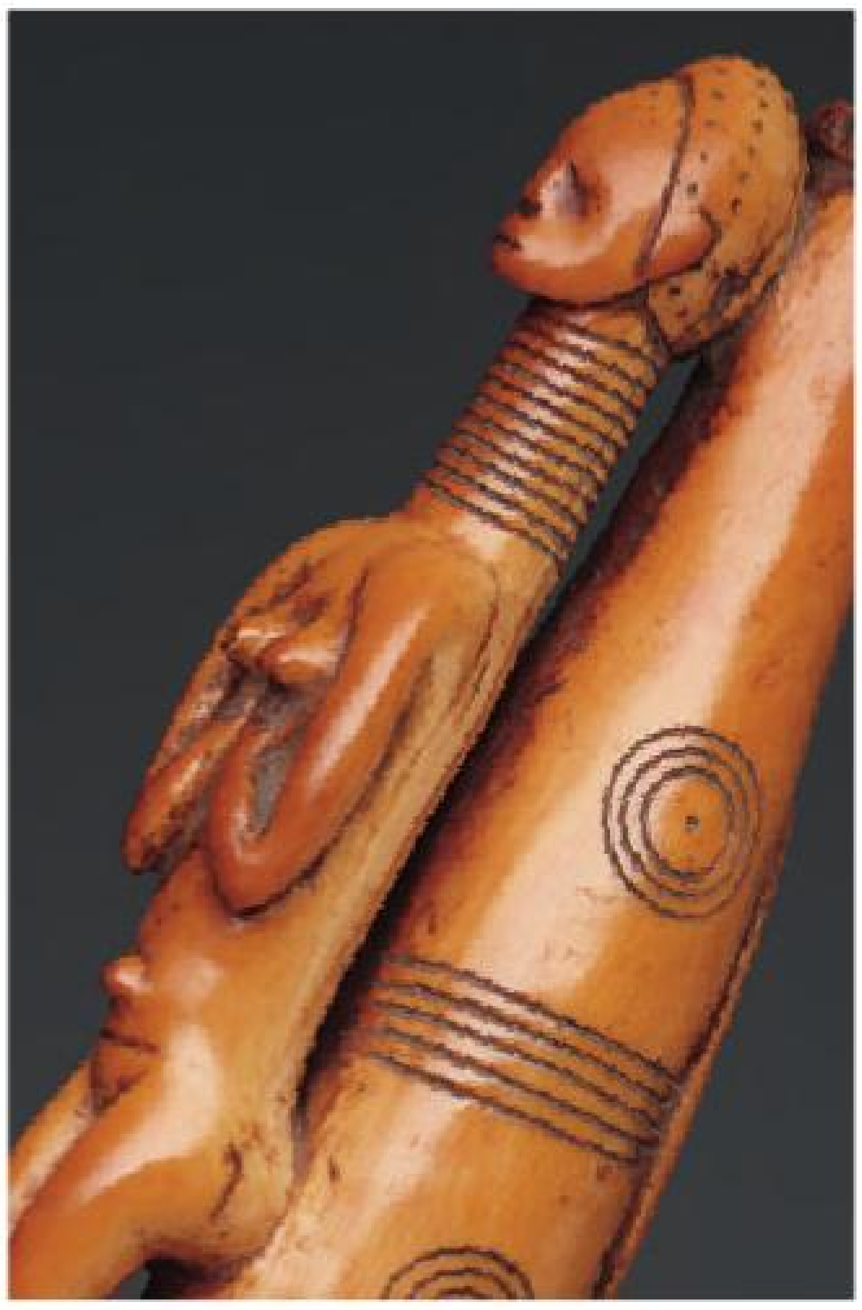
SIERRA LEONE, MENDE PEOPLES

Side-blown horn

Late 19th–mid-20th century
Ivory
23¾ × 2¼ × 3¾ in. (60.3 × 5.7 × 9.5 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1994.198.McD

The intriguing imagery on this richly hued ivory horn includes a carved lizard, a bird, an amulet, and a nude female standing on a platform between two wheel-like forms and holding her breasts. Concentric circles, half circles, and multiple bands are cut into the surface. Are they meaningful or simply decoration? That question cannot be answered with certainty, but the imagery can be found on extant objects dating from the Renaissance period, when ivory objects carved in Sierra Leone were destined for noble European residences, up to the present. The wheel form is found on the top of the spiritually powerful *gbini* mask that appears at coronations and funerals of contemporary paramount chiefs. Once used to sound the call to war, today such horns, which are part of the chiefly regalia, announce a paramount chief's arrival on state occasions.



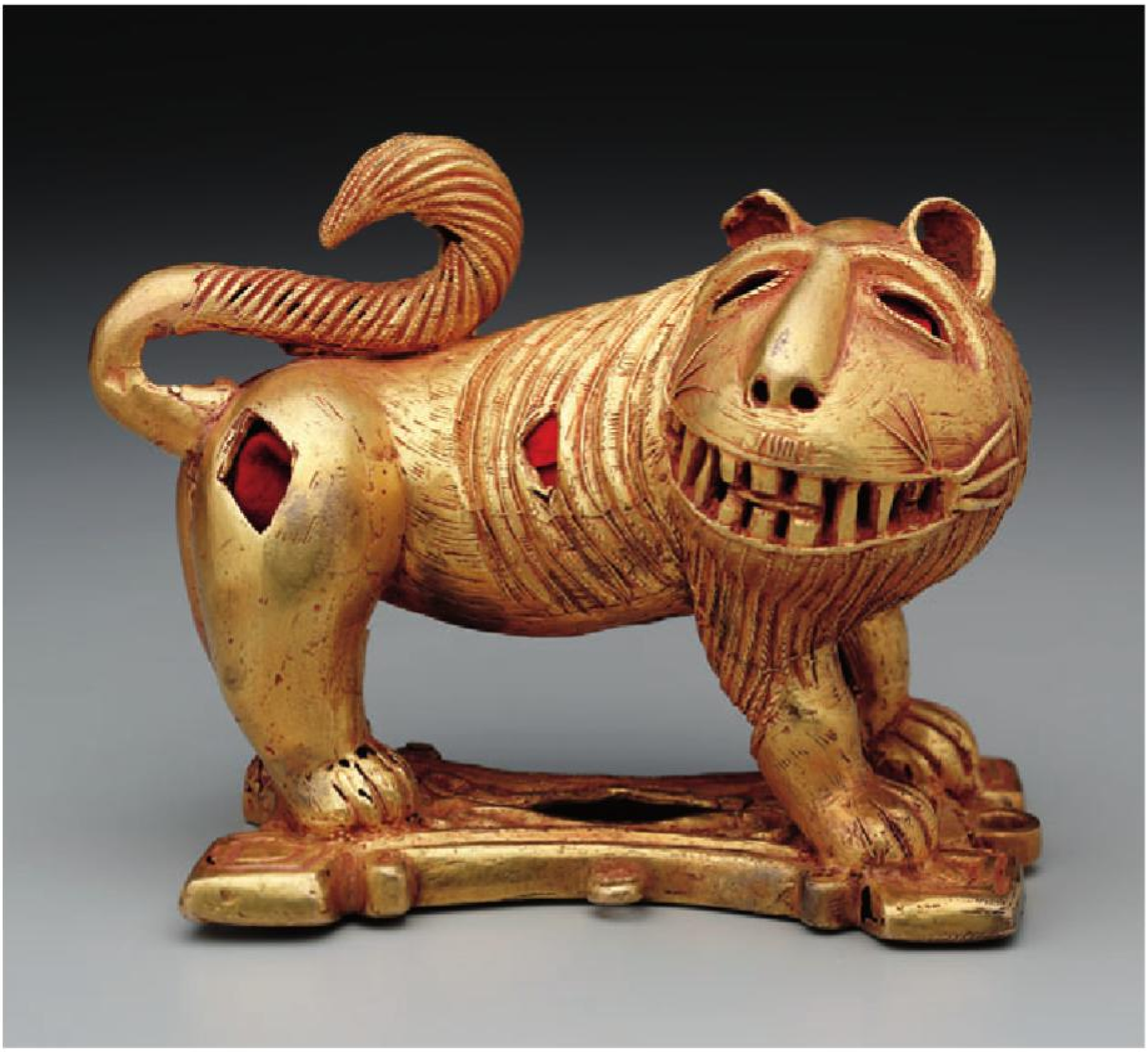


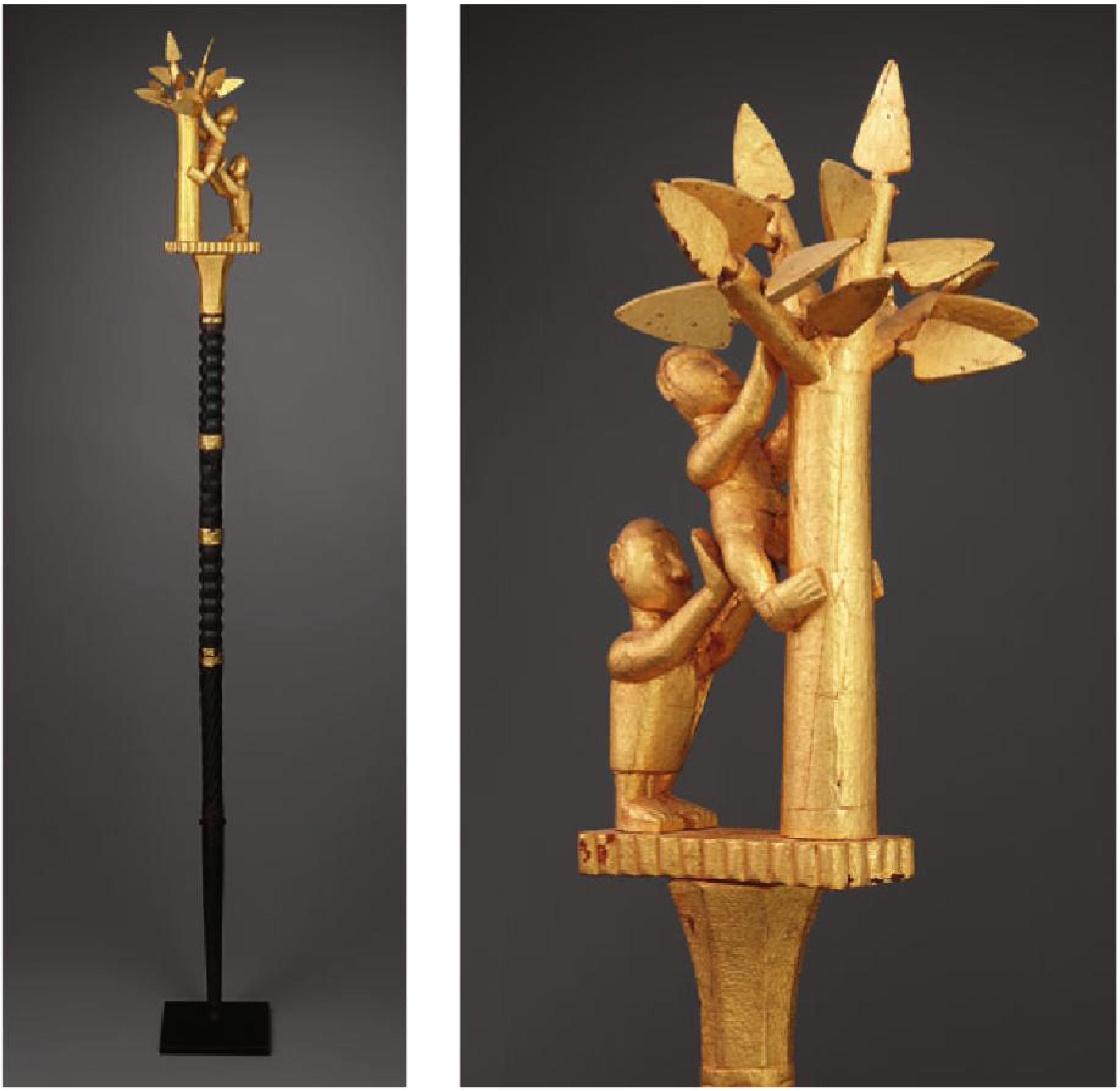
GHANA, NSUTA STATE, ASANTE PEOPLES

Sword ornament in the form of a lion

c. mid-20th century
Cast gold and felt
5¼ × 8 × 5½ in. (13.3 × 20.3 × 14 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2010.2.McD

This hollow-cast gold sculpture whimsically depicts a male lion. Its fur and mane are created with incised lines and patterns. The sculpture originally served as an ornament on an *afena* (state sword), which is an essential item of Asante regalia. State sword ornaments are meaningful. The lion is an emblem for the bravery of the chief. A proverb states, "If the lion has no intention to attack, it will not show its teeth before you," advising a person to heed the warnings of a chief. This lion's teeth are bared. Just as gold is the sun's earthly complement, the Asante king represents the soul and vitality of the Asante nation. Gold regalia reflects this notion, thus the *Asantahene* (paramount king), chiefs, and other officials wear and carry an abundance of gold.



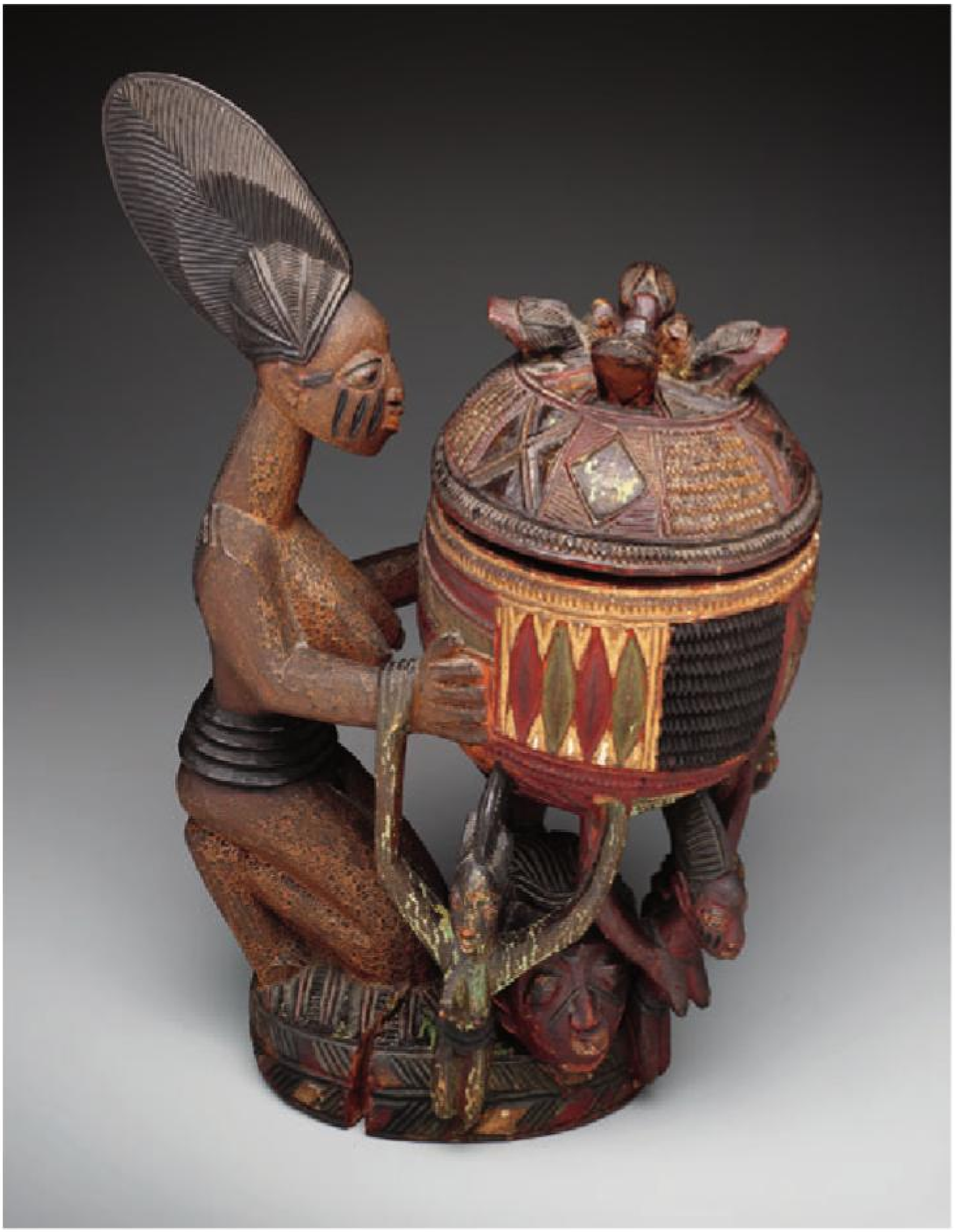


GHANA, ASANTE PEOPLES

Linguist staff (*okyeame poma*)

First half of 20th century
Wood and gold leaf
63 × 9⅞ × 8 in. (160 × 25.1 × 20.3 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
2010.1.McD

The Asante kingdom rose to power in the late seventeenth century. The finial on this linguist staff depicts a man climbing a tree with help from another man. The image refers to an Asante proverb that states, "One who climbs a good tree always gets a push," that is, if a chief's intentions are good and fair, he will have the support of his people. A ruler owns several linguist staffs in order to display the one that best visualizes the message he wishes to convey on a particular occasion. For centuries, linguists have served Asante kings and chiefs not only as translators but as their counselors, ambassadors, political troubleshooters, and historians. The linguist staff is their official symbol. Locally made gold leaf covers the wooden figures and the leafed tree, all of which are carved separately and fastened with dowels.



OLOWE OF ISE

Nigerian, Yoruba, c. 1875–1938

Kneeling female figure with bowl (*olumeye*)

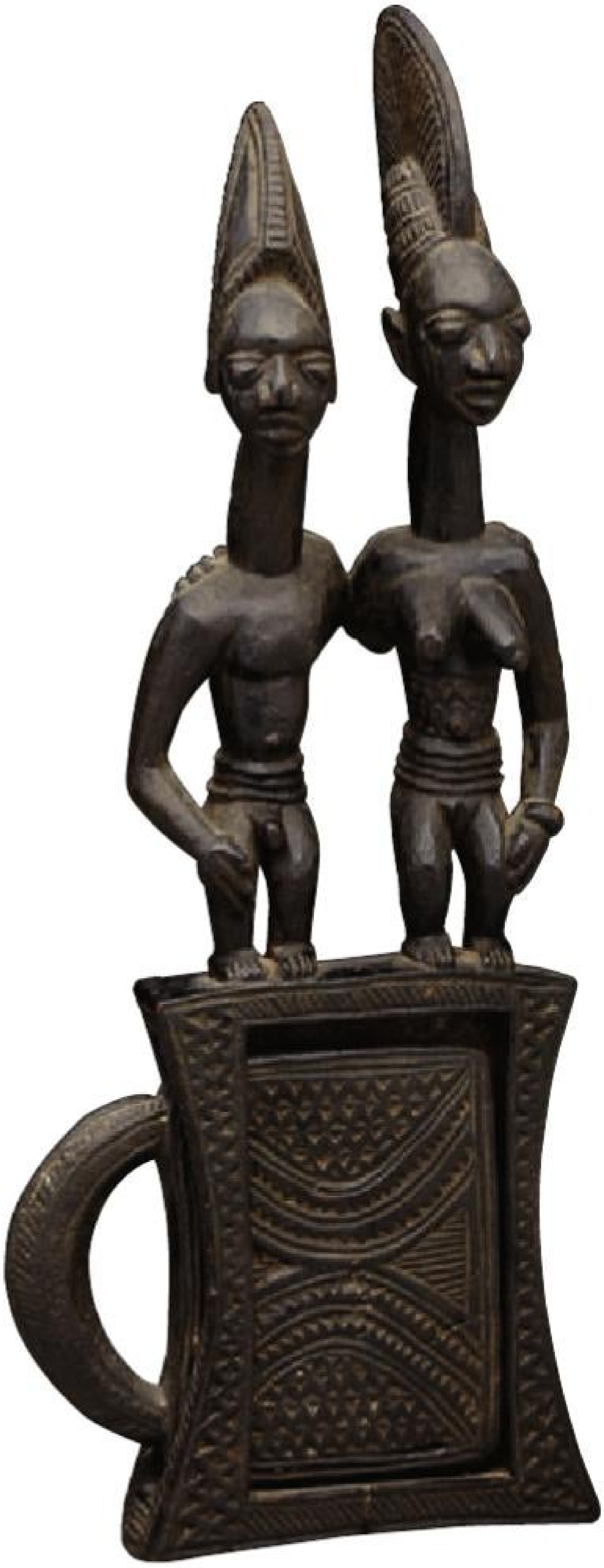
c. 1910–1938

Wood, pigment, and paint

19½ × 10¼ × 14½ in. (49.5 × 26 × 36.8 cm)

The Eugene and Margaret McDermott Art Fund, Inc., 2004.16.McD

Olowe of Ise was a renowned court sculptor to several Yoruba kings, whose palaces he adorned with elaborately decorated doors and veranda posts. His repertoire also includes vessels, which he carved in the form of a kneeling female figure holding a lidded bowl. Called an *olumeye*, "she who brings honor," the figure celebrates Yoruba aesthetic ideals of feminine beauty and modesty. The bowl is typically carved in the form of a fowl; however, Olowe's bowl is globular, and the lid is decorated with birds carved in full relief. The bowl is supported on the upraised hands of kneeling figures around the base that form a "cage" around a freestanding bearded head. While the head can be moved about the cage, it cannot be removed, indicating that Olowe carved it from within the cage.



ATTRIBUTED TO OLOWE OF ISE

Nigerian, Yoruba, c. 1875–1938

Mirror case

Before 1938
Wood and mirror
15¾ × 6½ × 3⅛ in. (40 × 16.5 × 7.9 cm)
Gift of Barbara and Joseph Goldenberg, 2010.34

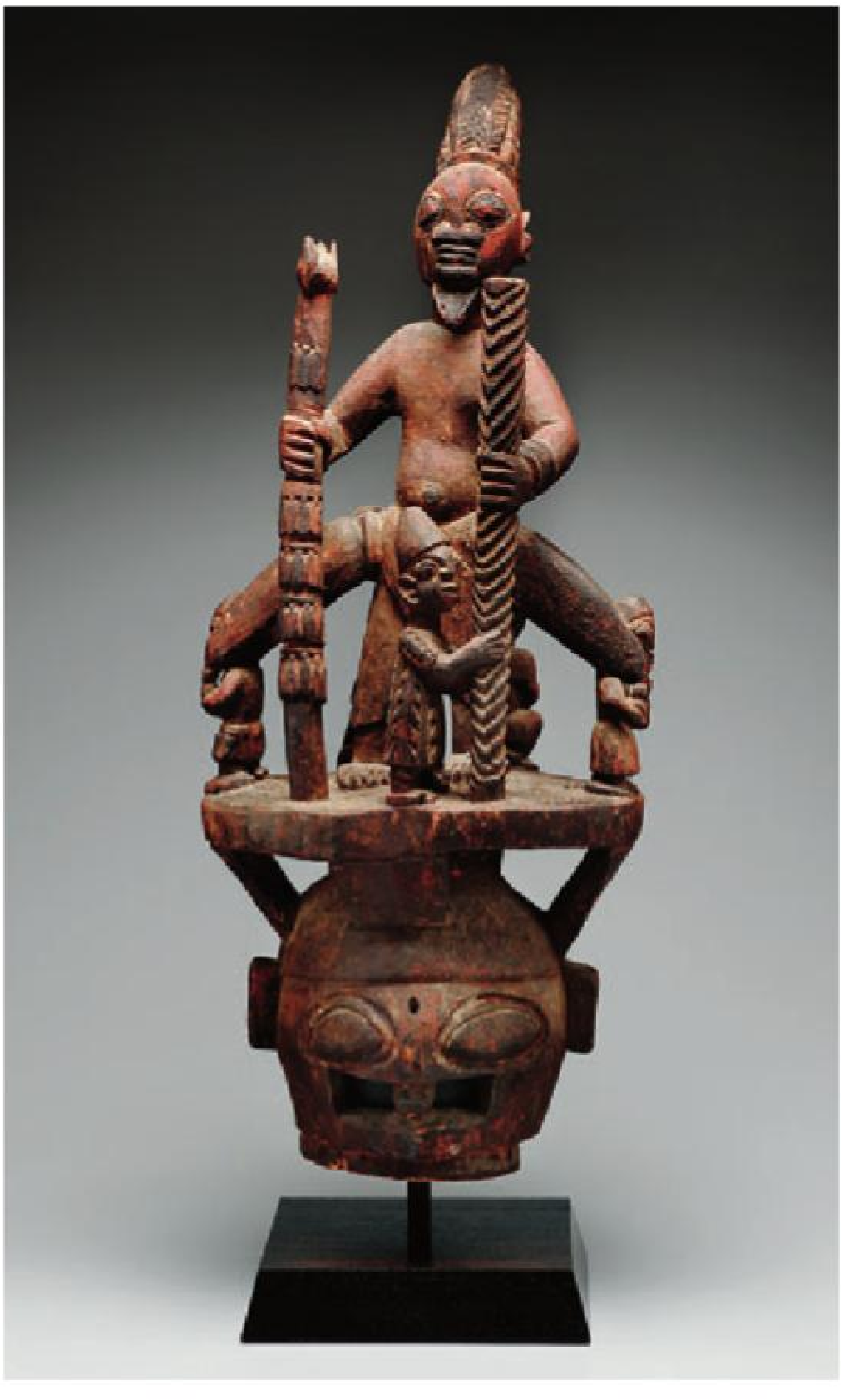
This mirror case features a pair of standing male and female figures wearing waist beads, each holding the other's shoulder, with their arms crossed behind their backs. The borders of the case are decorated with incised geometric designs. When European mirrors were introduced into Nigeria in the late nineteenth century, they were considered luxury items and their ownership was restricted to the royals. Eventually, mirrors were more accessible but still expensive trade goods that were valued as prestigious wedding presents. The need for mirror frames or cases resulted in a new art form. Olowe of Ise might have carved this elaborately decorated mirror case for a royal bride, as it is larger than average. The sliding panel protecting the precious glass is unusual for this type of object and appears to be his innovation.

ATTRIBUTED TO OSHAMUKO OF OSI VILLAGE OR HIS WORKSHOP
Nigerian, Yoruba, died c. 1950

Epa headdress

Early to mid-20th century
Wood and pigment
47½ × 17 × 13 in. (120.7 × 43.2 × 33 cm)
African Collection Fund, 2007.41.1

The annual Epa festival celebrates the mythical and real ancestors and culture heroes who provide the foundation and continuity of Yoruba society. Costumed male dancers wear large-scale masks composed of a pot-shaped helmet capped with figures carved in full relief. The figures on this headdress depict a bearded priest of the god of herbal medicine, Osanyin, and attendants. He holds a wrought iron staff surmounted by a bird in his right hand and a chevron-patterned animal horn filled with powerful medicine in his left. His extraordinarily long hair is braided and decorated with medicine gourds. The end of the braid rests on the heads of two musicians, who praise the priest's healing powers. Like his hair, the priest's wrapper is rendered as a dynamic form, which creates a symmetrical composition; the knotted ends at his waist are extended across the shoulders of two attendants to touch the medicine gourds each holds.

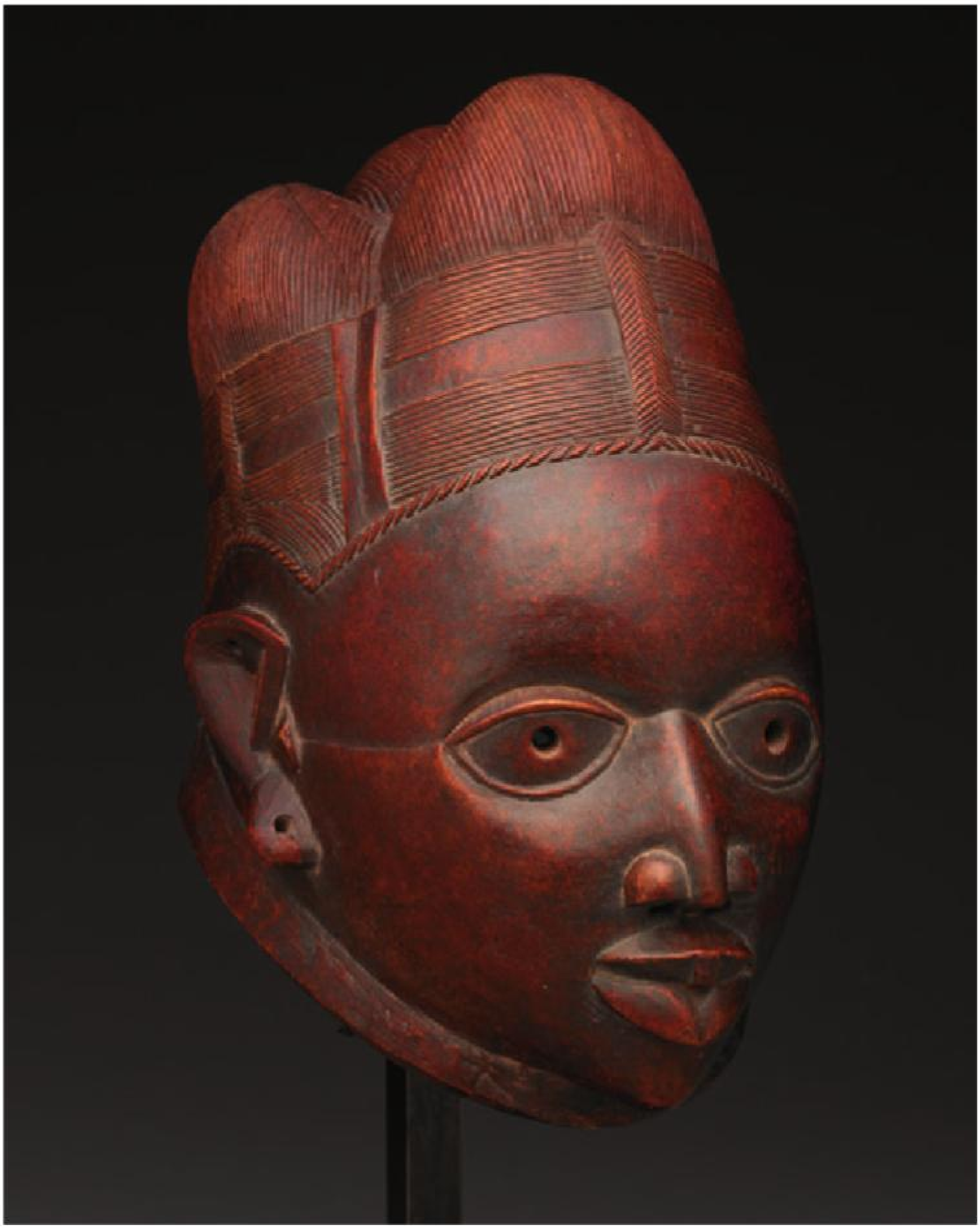


NIGERIA, OTA, YORUBA PEOPLES, AWORI SUBGROUP

Headdress (*ere* Gelede)

Late 19th to early 20th century
Wood
13½ × 8 × 11 in. (34.3 × 20.3 × 27.9 cm)
General Acquisitions Fund and The Roberta Coke Camp Fund, 2011.23

Yoruba idealized naturalism is demonstrated in this headdress: youthful beauty, and a calm and composed expression on a symmetrical face. The sculptor carefully carved the hairstyle with five striated mounds, which represent braids rising above a wide band of artfully arranged hair. Although the eyes are pierced, the headdress was worn on top of the head. *Ere* Gelede headdresses are usually carved in pairs and painted with vibrant colors that have to be periodically refreshed. This headdress was worn in annual Gelede society festivals, which entertain female deities and elderly women to encourage them to use their mysterious and formidable spiritual powers for the good of the society. This masterful, imaginative sculptor conveys women's covert spiritual powers and their external beauty in this extraordinary headdress.



NIGERIA, YORUBA PEOPLES

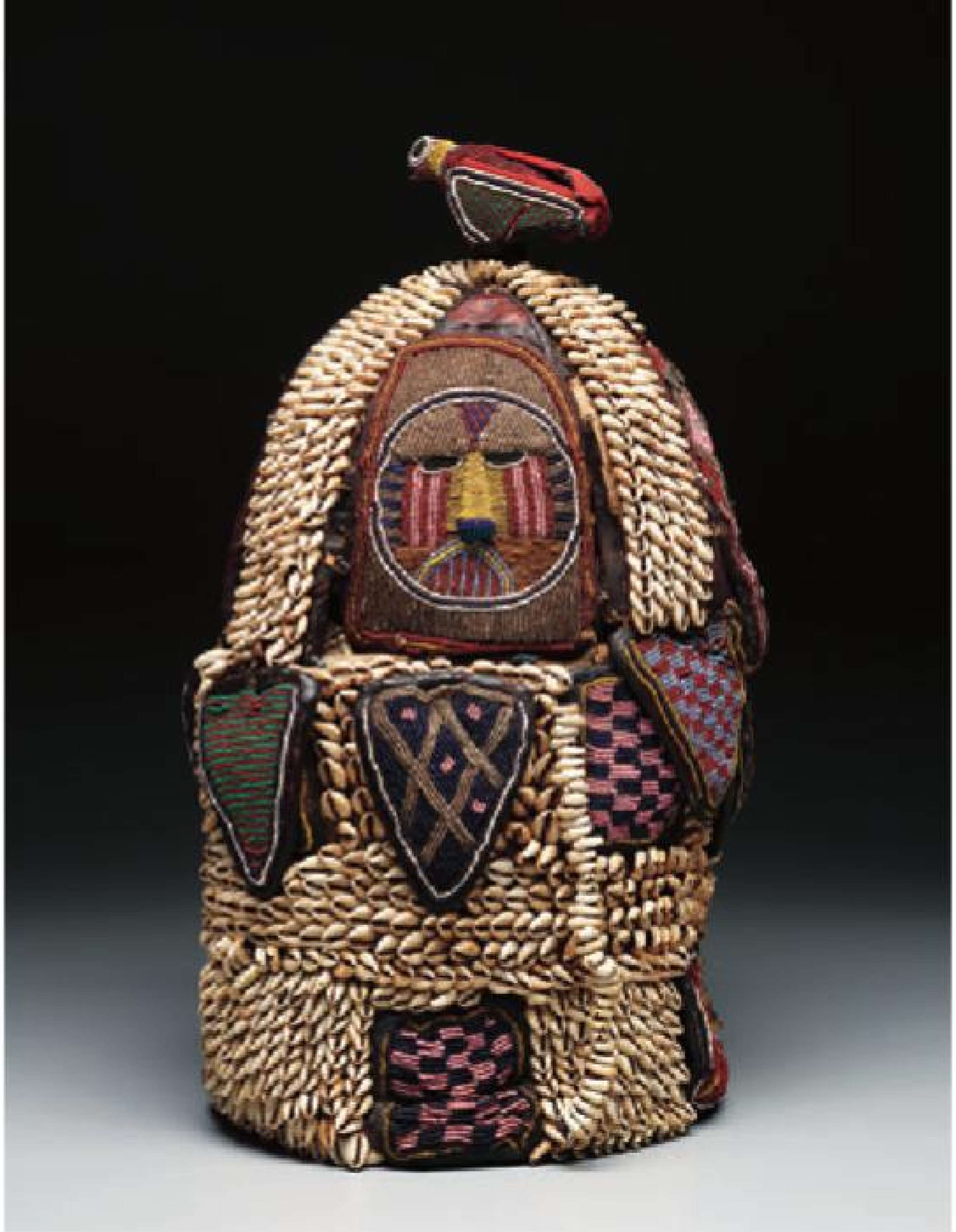
House of the head (*ile ori*)

Late 19th or early 20th century
Leather, cowrie shells, glass beads, cloth, and metal
21 × 12 in. diam. (53.3 × 30.5 cm)
African Collection Fund, 2005.13

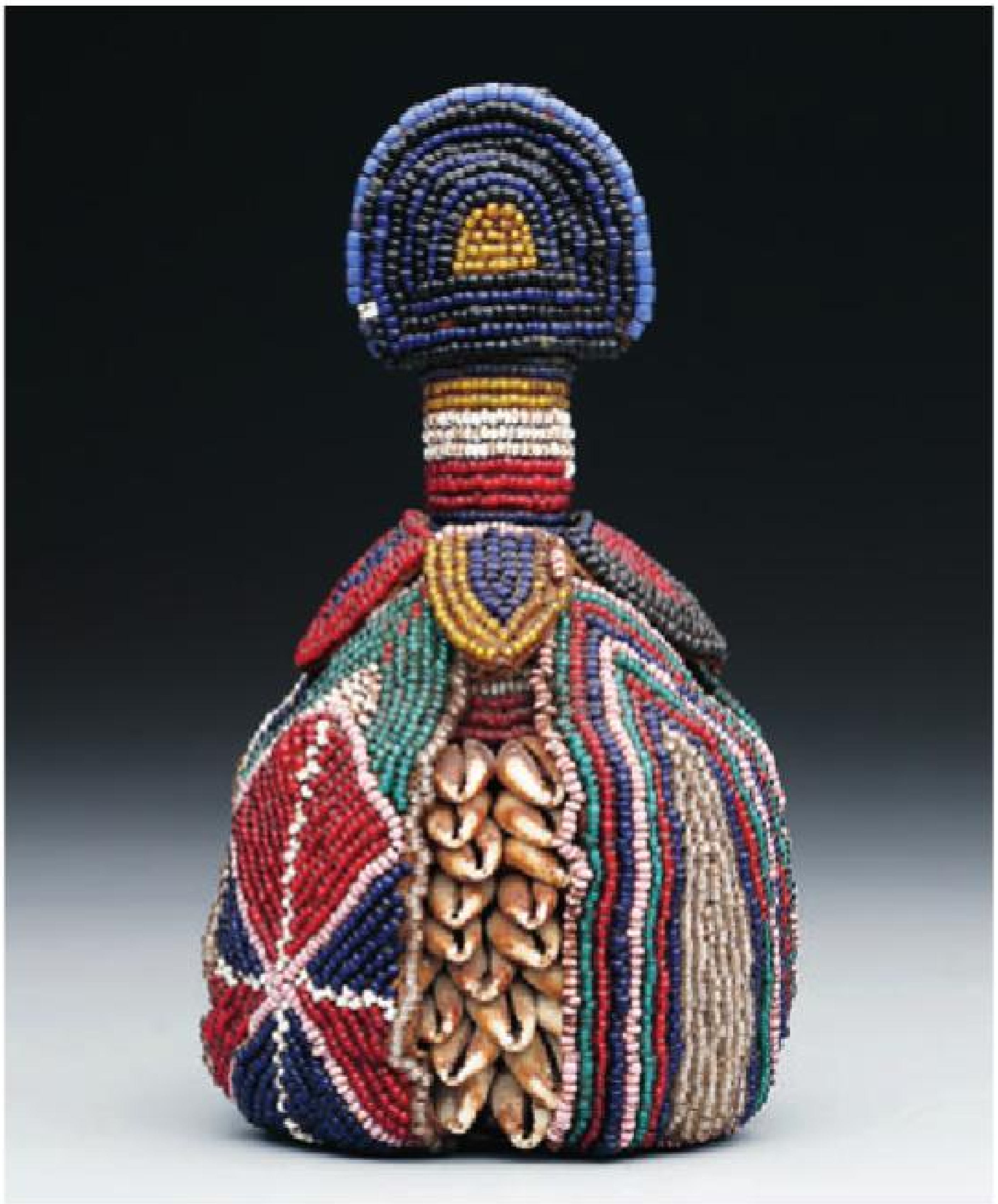
NIGERIA, YORUBA PEOPLES

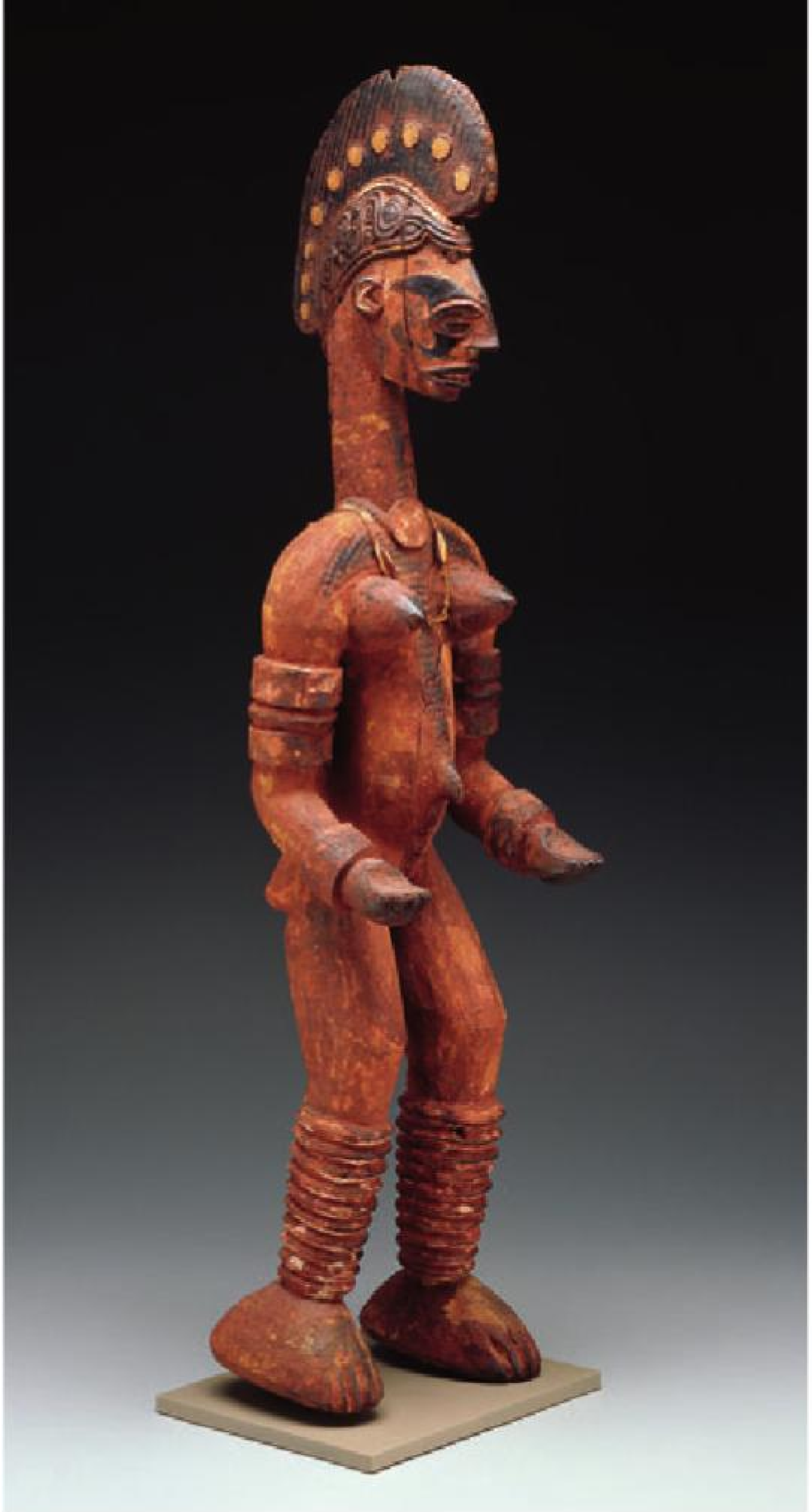
Symbol of the inner head (*ibori*)

Late 19th–early 20th century
Glass beads, cowrie shells, and leather
6½ × 3¼ in. diam. (16.5 × 8.3 cm)
African Collection Fund, 2005.102



This "house of the head" is elaborately decorated with precious, colorful European glass beads and cowries from the Maldive Islands. Its shape is reminiscent of a Yoruba royal crown and it is surmounted by a bird. In traditional Yoruba thought, the *ori* (head) is not only the site of one's brain and the major sensory organs but also the seat of one's essential nature and destiny. For this reason, an individual is motivated to invest in the largest and most elaborate *ile ori* he or she can afford. This extraordinary example was probably owned by a king, as suggested by the bird, which appears on royal regalia and refers to the spiritual and procreative powers of women. Upon the owner's death, the *ile ori* and miniature *ibori*, or "inner head" (a physical symbol of this concept), were dismantled and the beads and cowries scattered upon the deceased's grave or distributed among the survivors.



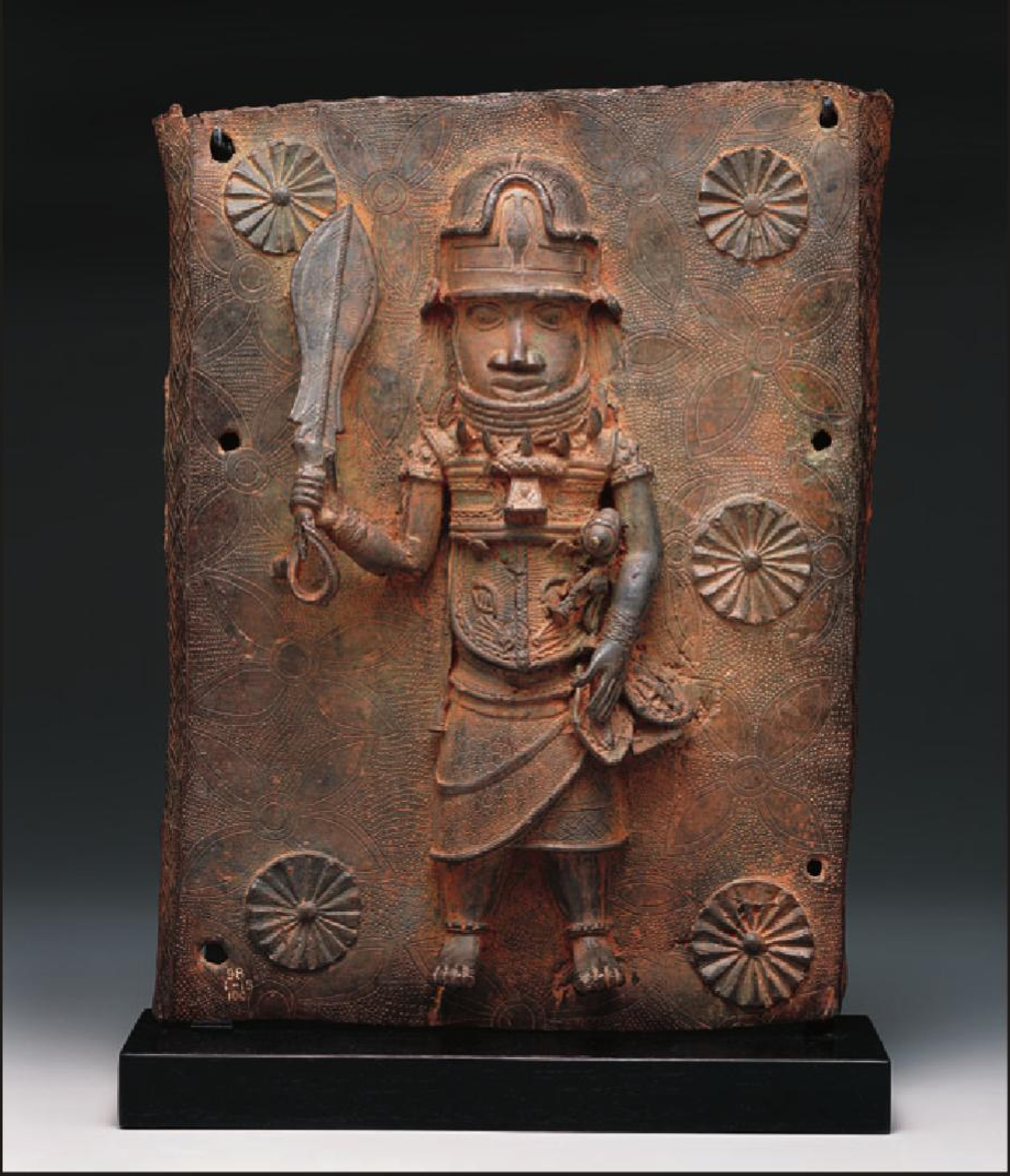


NIGERIA, IGBO PEOPLES

Standing female figure

Late 19th–20th century
Wood, pigment, metal, fiber, and beads
36⅞ × 8¾ × 8½ in. (93.7 × 22.2 × 21.6 cm)
The Gustave and Franyo Schindler Collection of African Sculpture, gift of the McDermott Foundation in honor of Eugene McDermott, 1974.Sc.29

In the past, girls were prepared for womanhood through *nkpu*, a process by which they learned how to be beautiful, both physically and morally. Once they had been initiated, the young women reentered the village ready for marriage and family life. This sculpture, like the initiated woman it portrays, is an image of ideal beauty. The red pigment on the statue, made from the bark of the camwood tree, was also applied to the human body. The elaborate hairstyle has a high center crest that may have been embellished with mother-of-pearl or brass disks. The skin has been decorated with *uli*, or curvilinear patterns painted on the face with vegetable dye, and with scarification on the torso. She is adorned with bracelets that on women would have been made of bone or brass, and she has rings of brass on the legs. Sculptures of this type were considered prestige objects and were paraded around the village during festivals.



NIGERIA, BENIN KINGDOM COURT STYLE, BENIN CITY, EDO PEOPLES

Plaque with single figure

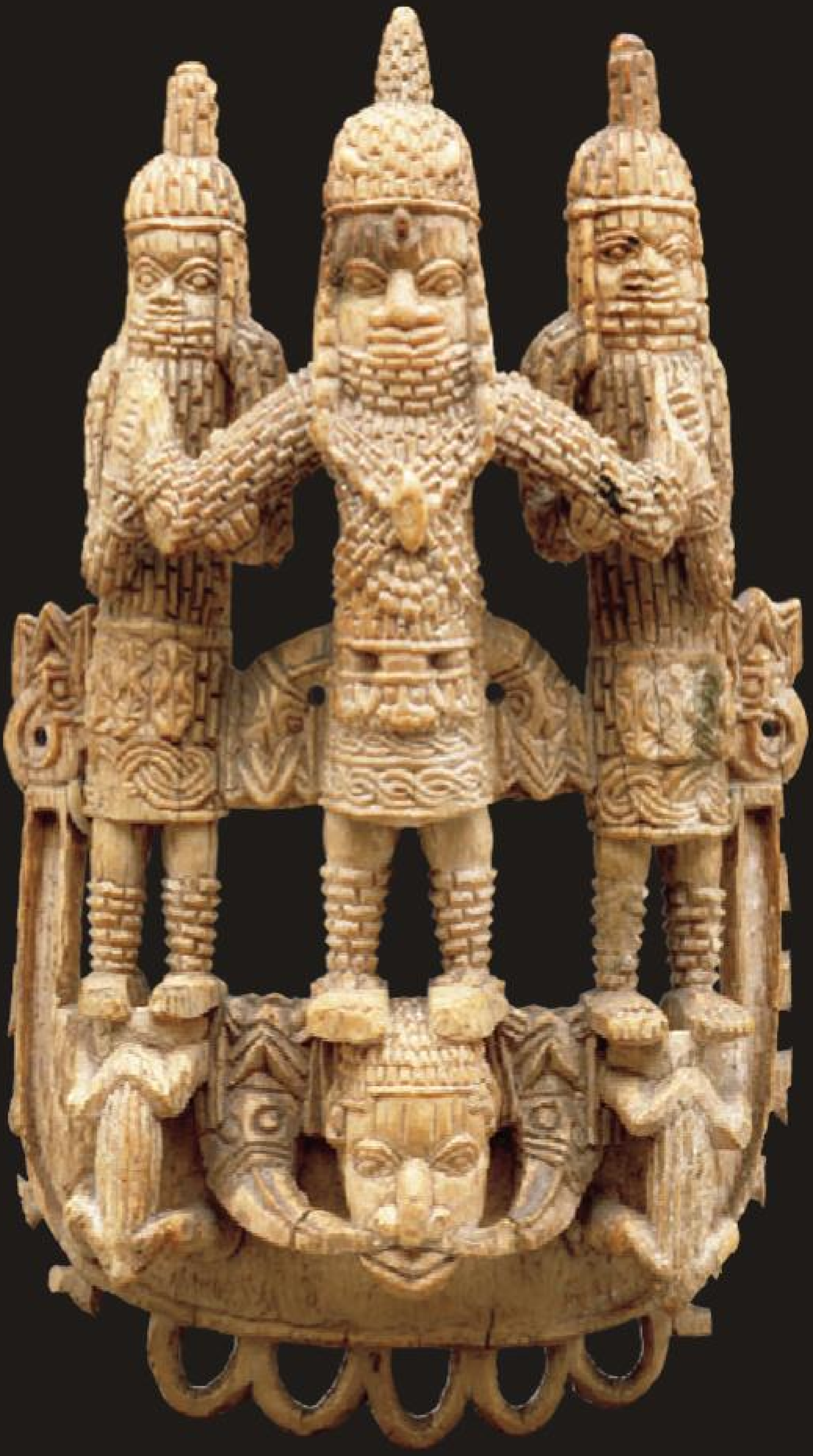
16th–17th century

Copper alloy (brass or bronze)

18 × 14½ × 3 in. (45.7 × 36.8 × 7.6 cm)

The Eugene and Margaret McDermott Art Fund, Inc. 2005.38.McD

A warrior chief dressed in formal military attire is depicted on this plaque, which was originally displayed in the palace of the *oba* (king). He wears a shirt and a layered leopard-skin wrapper or kilt, an elaborate hat decorated with horsehair, a coral beaded choker, a leopard-tooth necklace, and a bell for signaling his position on the battlefield. He carries a knife under his left arm and a sword in his right hand. The engraved foliate background is thought to represent healing river leaves while the low-relief rosettes symbolize the sun making its daily voyage from the sky into the sea and back again. The sea, on which local products were transported to Europe, was the source of Benin's wealth. Hundreds of cast plaques, including this one, were taken as war booty following the British Punitive Expedition of 1897.

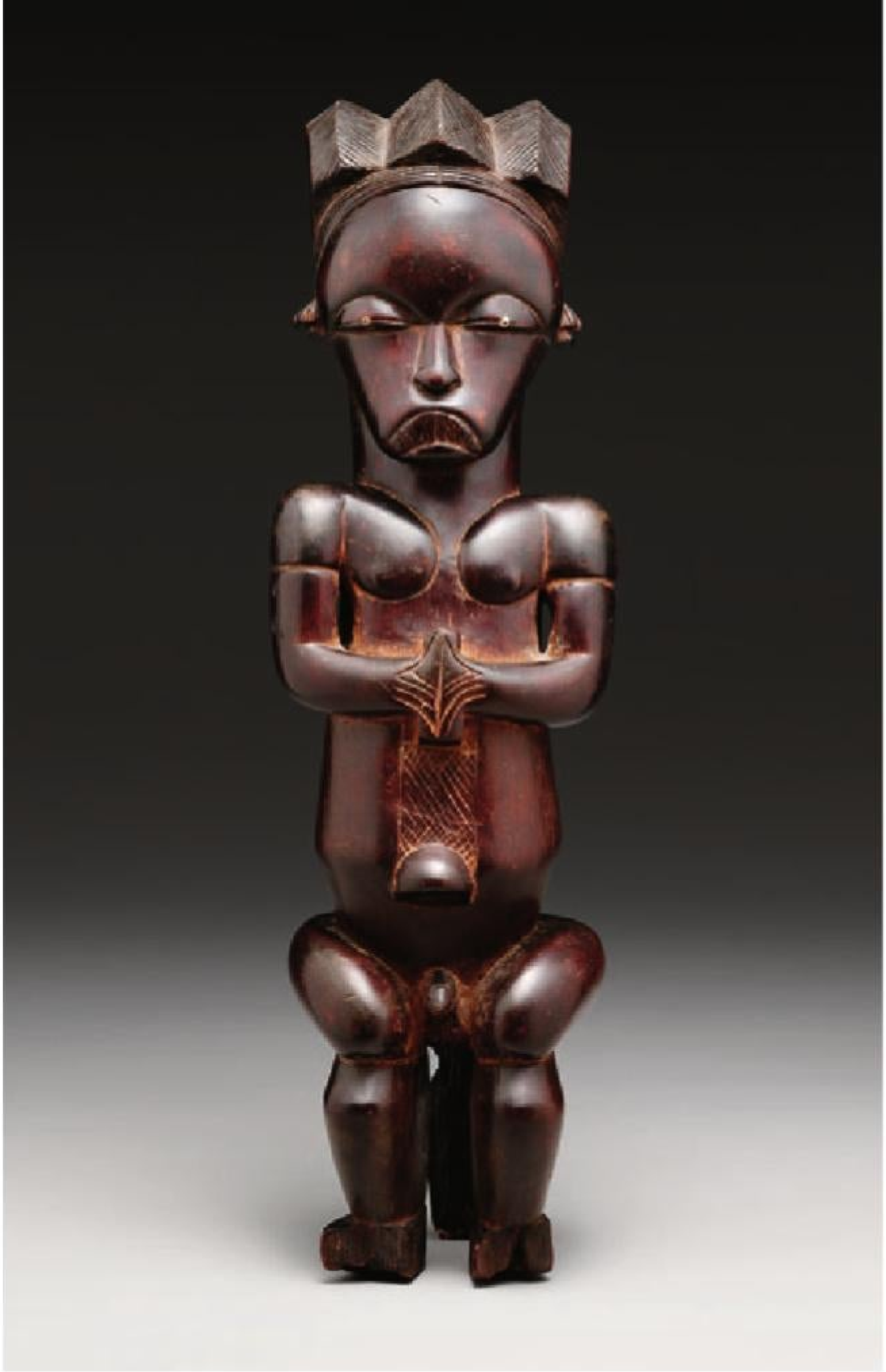


NIGERIA, BENIN KINGDOM COURT STYLE, BENIN CITY, EDO PEOPLES

Waist pendant

18th century
Ivory
8 × 4¾ × 2½ in. (20.3 × 12.1 × 6.4 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1994.201.McD

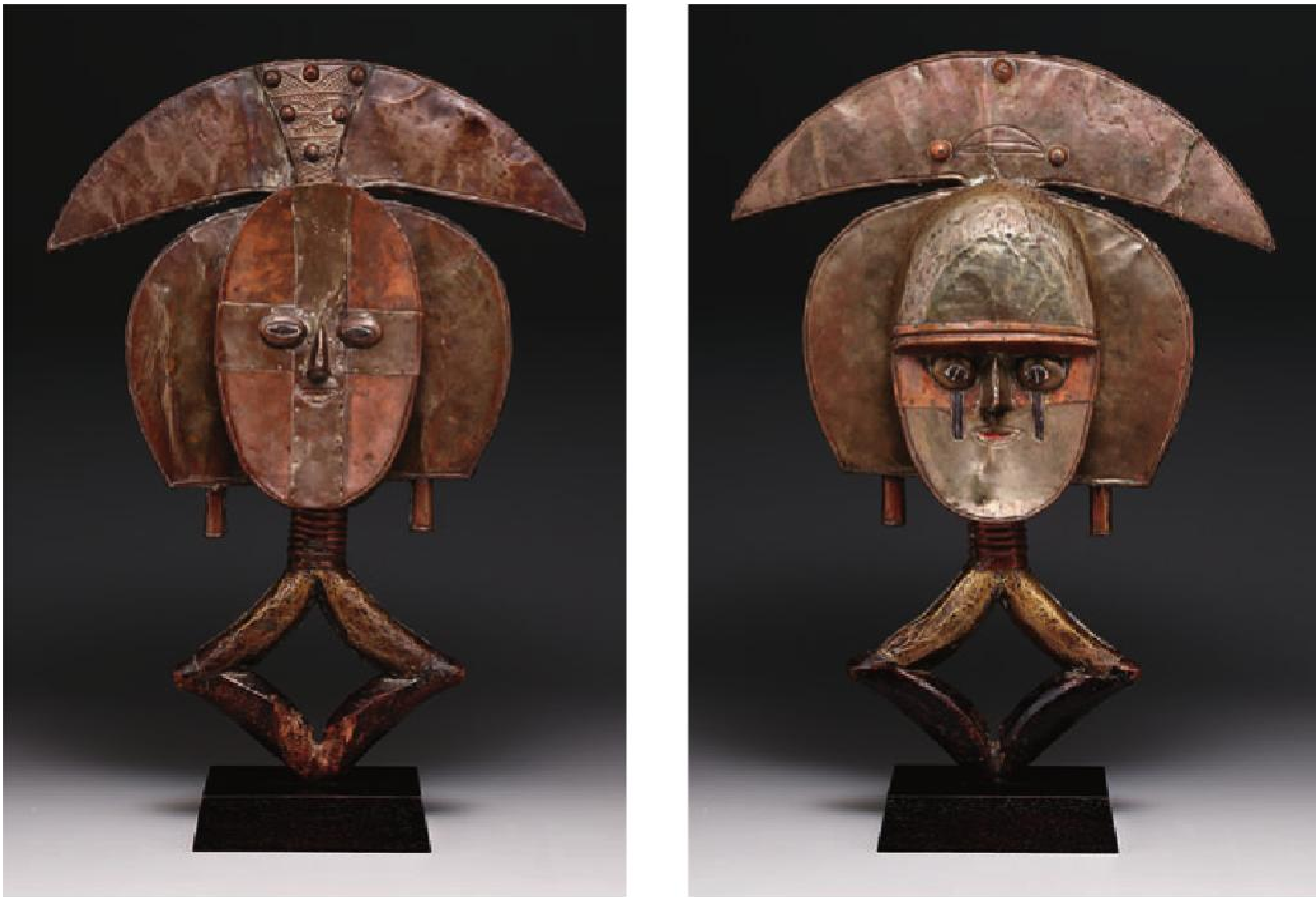
The central figure on this pendant is the *oba* (king) of Benin, who is distinguished by his placement, his slightly larger size, and the large jasper Bead of Kingship at the center of his chest. He is attended by two high priests, Osa and Osuan, who wear similar costumes made of netted red coral and agate beads. Around the king's waist, three pendants with heads of Portuguese soldiers or officials demonstrate how this pendant was worn on ceremonial occasions. The priests stand on frogs and the *oba* on the head of Olokun, god of wealth and all waters, whose nostrils emit a pair of mudfish. The fantastic imagery on the pendant symbolizes the delicate balance the *oba* must maintain with his subjects and with the deity. These rare pendants were carved of ivory, a material that was a royal prerogative. This pendant is one of only five that have been documented.



GABON, NTEM REGION, MVAI GROUP, FANG PEOPLES

Reliquary guardian figure
1800–1860
Wood
21¼ × 5¼ × 5¾ in. (54 × 13.3 × 14.6 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2000.3.McD

Fang and Kota peoples venerated and preserved the skulls and certain bones of the founders of lineages, clans, and families in the belief that they retained their supernatural powers after death. Among the Fang peoples, the relics were preserved in containers and guarded by a carved wooden sculpture with naturalistic features. This one is distinguished by its short, muscular body, arms held close to its sides, and hands joined at the base of the chest. Its feet have broken off. The hairstyle of three triangular plaits and a "duck tail" replicates a man's hairstyle that was still popular in the twentieth century. The sculptor carved this figure in a seated position on a pole that was thrust into the reliquary. The practice of making reliquary guardian figures for ancestor worship ceased in the early twentieth century when the French colonial government banned the reliquaries and their priests.



ATTRIBUTED TO SEMANGOY OF ZOKOLUNGA
Gabonese, Yoruba

Janus reliquary guardian figure
Late 19th or early 20th century
Brass, copper, iron, wood, and fiber
24¾ × 19¾ × 5 in. (62.9 × 50.2 × 12.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2005.36.McD

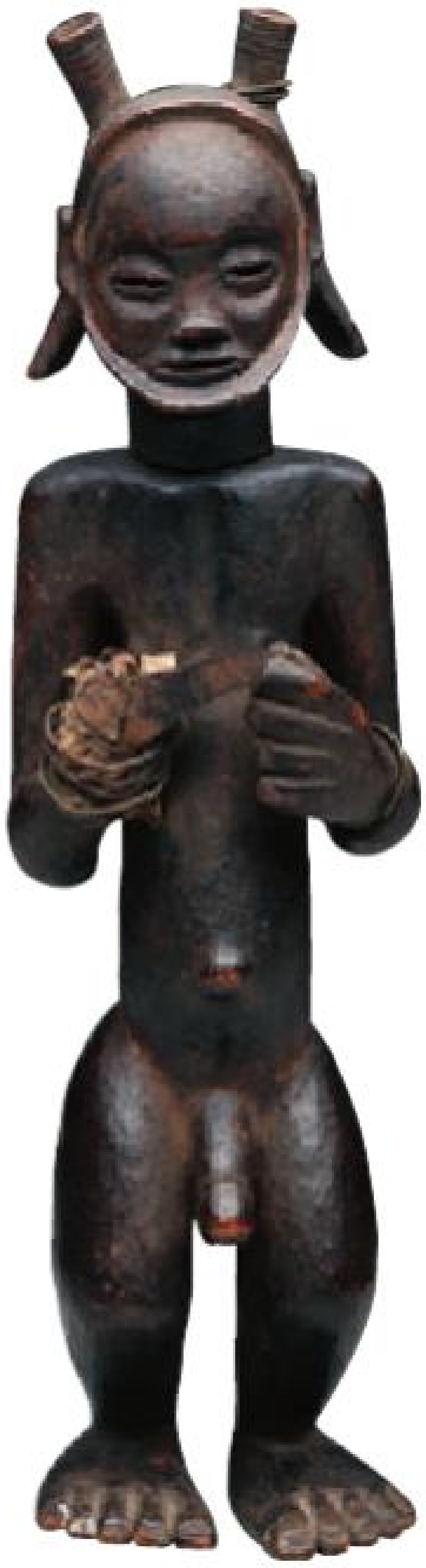
Kota and related peoples preserved the relics of honored ancestral leaders in baskets protected by a guardian figure. Each ovoid face of this figure is unique in its conception. The face on one side is concave and clad in copper with bands of brass crossing the center of the wooden form. Its coffee-bean-shaped eyes protrude, its mouth is open to reveal teeth, and the crescent-shaped crest is decorated with crosshatching and bosses. The convex face with a prominent forehead is clad in brass with a copper band placed across the eyes from temple to temple. Iron screws pierce the irises. Parallel vertical iron bars beneath the eyes may represent scarification. The mouth is filled with red cloth. The reflective quality of the metals simultaneously repels harmful spirits and projects the image of wealth and prestige of an extensive lineage group.

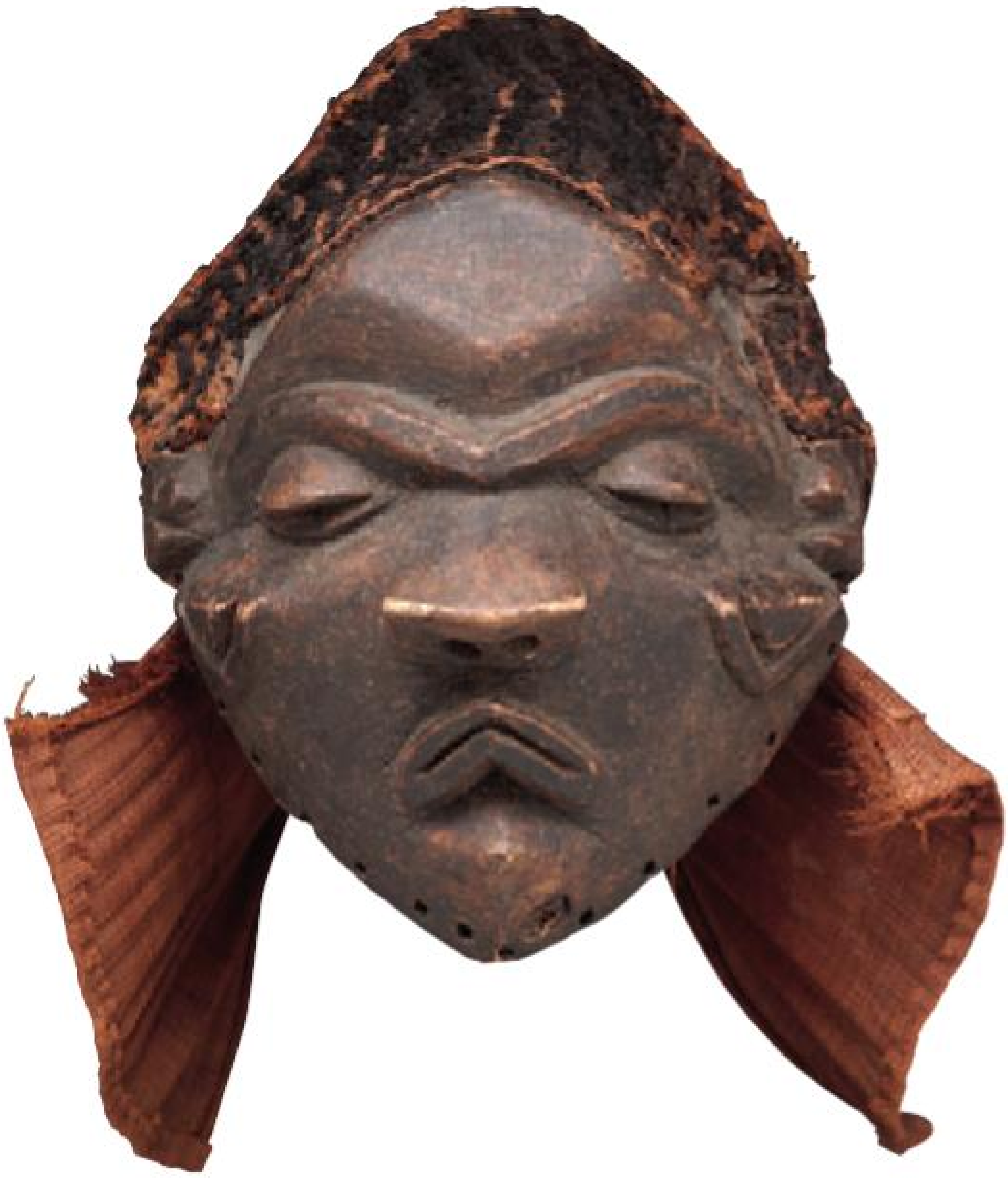
ANGOLA, CHOKWE PEOPLES

Ritual container in the form of a standing male figure

19th century
Wood, metal, and leather
14⅛ × 4⅛ × 3¾ in. (35.9 × 10.5 × 9.5 cm)
The Clark and Frances Stillman Collection of Congo Sculpture, gift of Eugene and Margaret McDermott, 1969.S.8.a–b

The Chokwe believed that their chief, or *mwanangana* (owner of the land), was God's representative on earth, the intermediary between the world of humans and the world of ancestral and nature spirits. The chief ultimately ensured his people's well-being by keeping the balance between these realms. In order to do so, he required the spiritual support of his ancestors, which he activated with special, potent medicines. This standing male figure has a hollow torso—revealed by removing its head—and once held this medicine. The figure's right hand was broken off and replaced by a blade, suggesting the regenerative abilities of the chief and his ancestors.



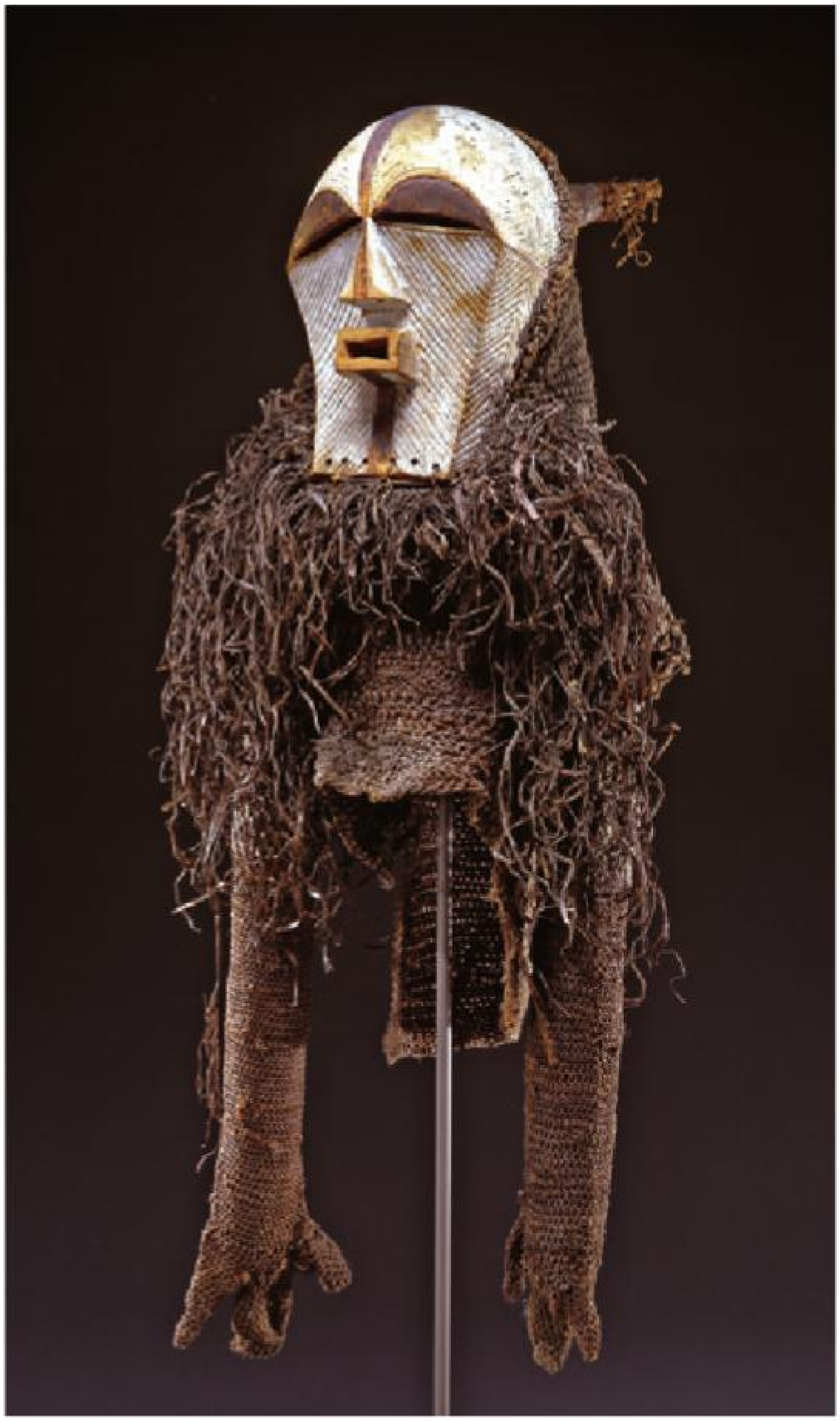


DEMOCRATIC REPUBLIC OF THE CONGO, CENTRAL PENDE PEOPLE

Forehead mask (*mbuya* type)

c. 1930s
Wood, pigment, and raffia fiber
10½ × 10 × 11½ in. (26.7 × 25.4 × 29.2 cm)
African Collection Fund, 2007.41.2

This mask represents a "hyper male," one of the village characters that appears in public masquerades celebrating boys' initiation into adult society. It is characterized by a bulging forehead, arched eyebrows carved in relief, angular hooded eyes, a retroussé nose, prominent cheekbones, a mouth that rises in the middle at an acute angle, and a blackened surface with touches of white kaolin. Pende masquerades were serious entertainment through which cultural values were imparted to the community and reinforced. In a society that values peace and moderation, the "hyper male" is not a good role model.



DEMOCRATIC REPUBLIC OF THE CONGO, SONGYE OR LUBA PEOPLES

Face mask (*kifwebe*) and costume

Late 19th–early 20th century
Wood, paint, fiber, cane, and gut
13¾ × 8¾ × 7½ in. (34.6 × 22.2 × 19.1 cm)
The Gustave and Franyo Schindler Collection of African Sculpture, gift of the McDermott Foundation in honor of Eugene McDermott, 1974.Sc.42

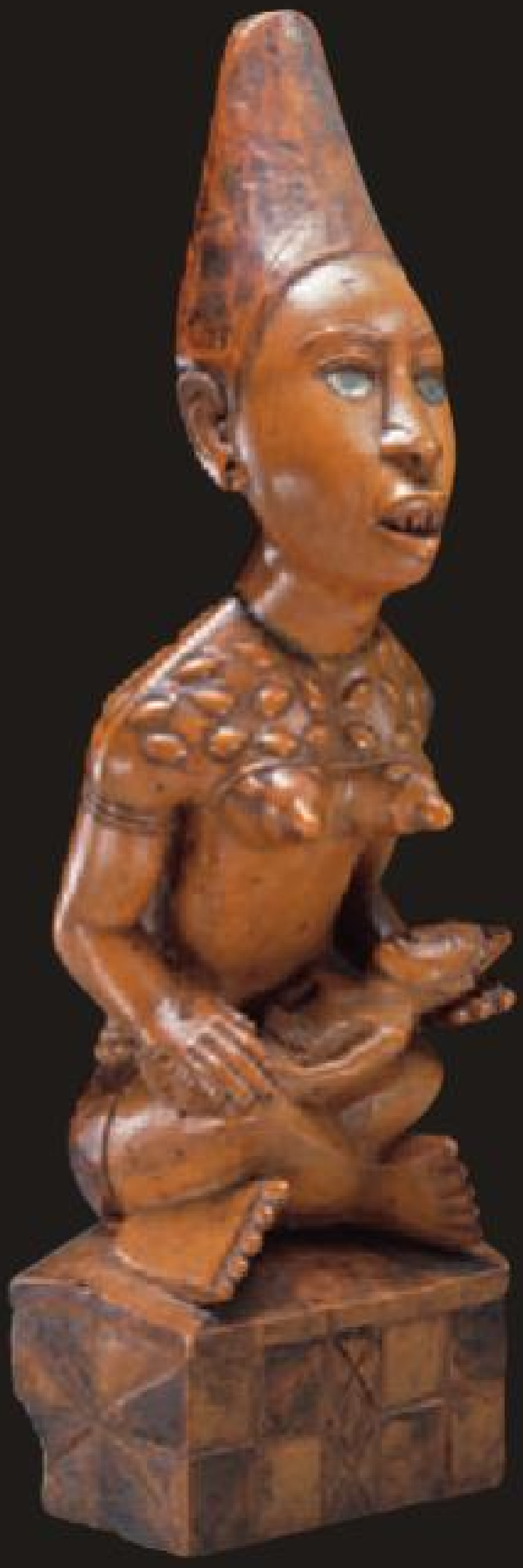
This predominantly white mask with a low crest denotes a feminine spirit. It is one of several striated and crested masks with a stylized human face that represent spirit beings. The masks belong to a powerful secret society called Bwadi ki Bifwebe, which controls Songye political and social activities. The striations are thought to derive from the markings and patterns of wild and dangerous animals. White, black, and red colors and the height of the crest indicate a mask's gender. White signifies purity, fertility, wisdom, beauty, sperm, and femininity, while black connotes malevolence, aggression, evil magic, and masculinity. The male dancer disguised as the feminine spirit appears at lunar, funerary, and investiture rites that encourage benevolent spirits to bestow fertility, the dead to enter the afterlife, and the peaceful transfer of leadership. Unlike the male mask, the female mask performs a graceful and gentle dance.

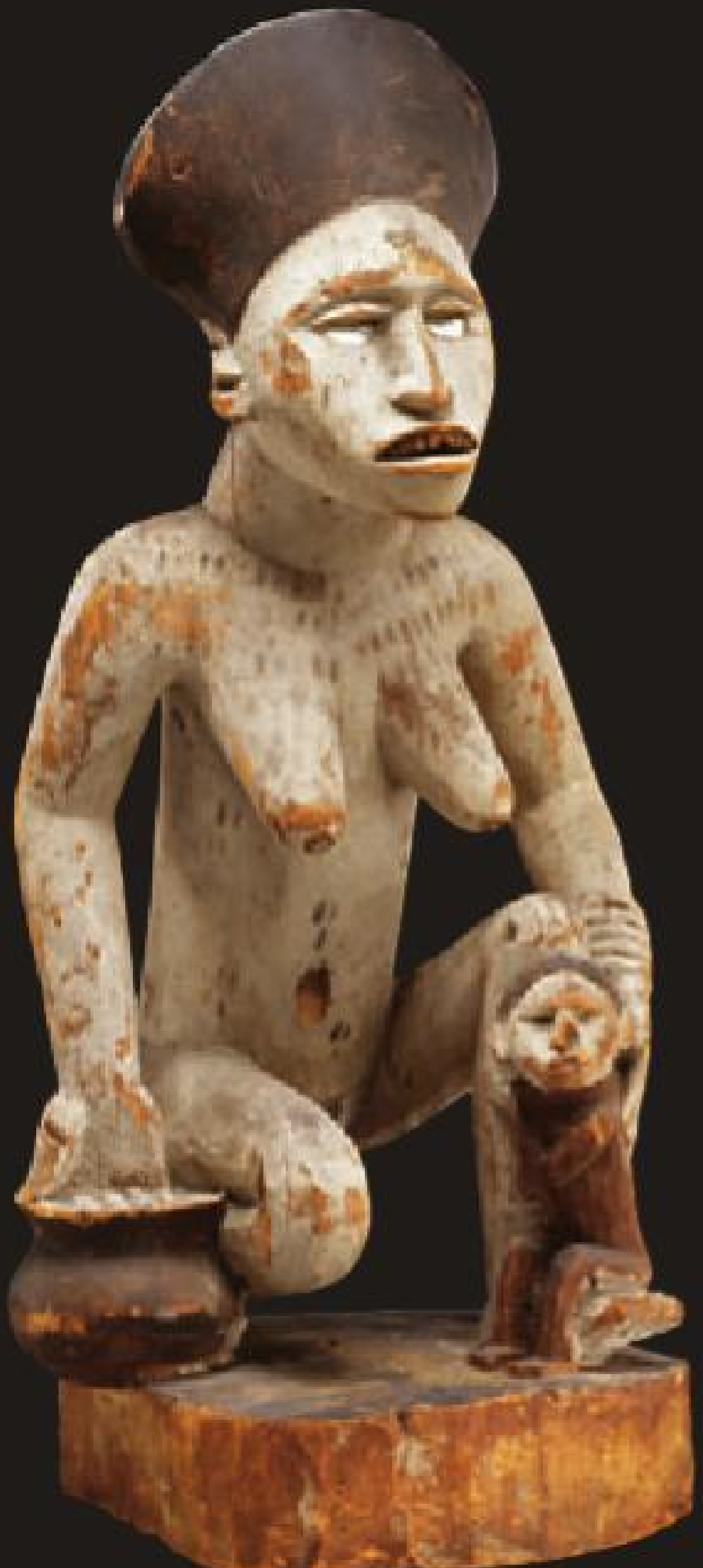
DEMOCRATIC REPUBLIC OF THE CONGO, LOWER CONGO REGION, KONGO PEOPLES, YOMBE GROUP

Seated female figure with child (*pfemba*)

Late 19th–early 20th century
Wood, glass or mica, and stain
15 × 4½ × 4¼ in. (38.1 × 11.4 × 10.8 cm)
The Clark and Frances Stillman Collection of Congo Sculpture, gift of Eugene and Margaret McDermott, 1969.S.21

Yombe sculptures are rendered in a semi-naturalistic style with great care given to depicting cultural details. This figure's upswept hairstyle or hat frames her face, with its carefully composed expression. Her imported glass eyes "see" beyond this world. Beautifying features include filed teeth and raised scarification patterns on her neck, back, and shoulders. The *kitanda* string tied above her breasts signifies poise and order. Seated cross-legged, the figure leans forward, indicating that she is strong but flexible. As a female chief, a midwife, or a healer, she will accomplish whatever is required of her.





DEMOCRATIC REPUBLIC OF THE CONGO AND ANGOLA, MAYOMBE REGION, KONGO PEOPLES, YOMBE GROUP

Kneeling female figure with bowl and child

Late 19th–early 20th century
Wood, pigment, and glass
21½ × 10 × 9½ in. (54.6 × 25.4 × 24.1 cm)
The Clark and Frances Stillman Collection of Congo Sculpture, gift of Eugene and Margaret McDermott, 1969.S.22

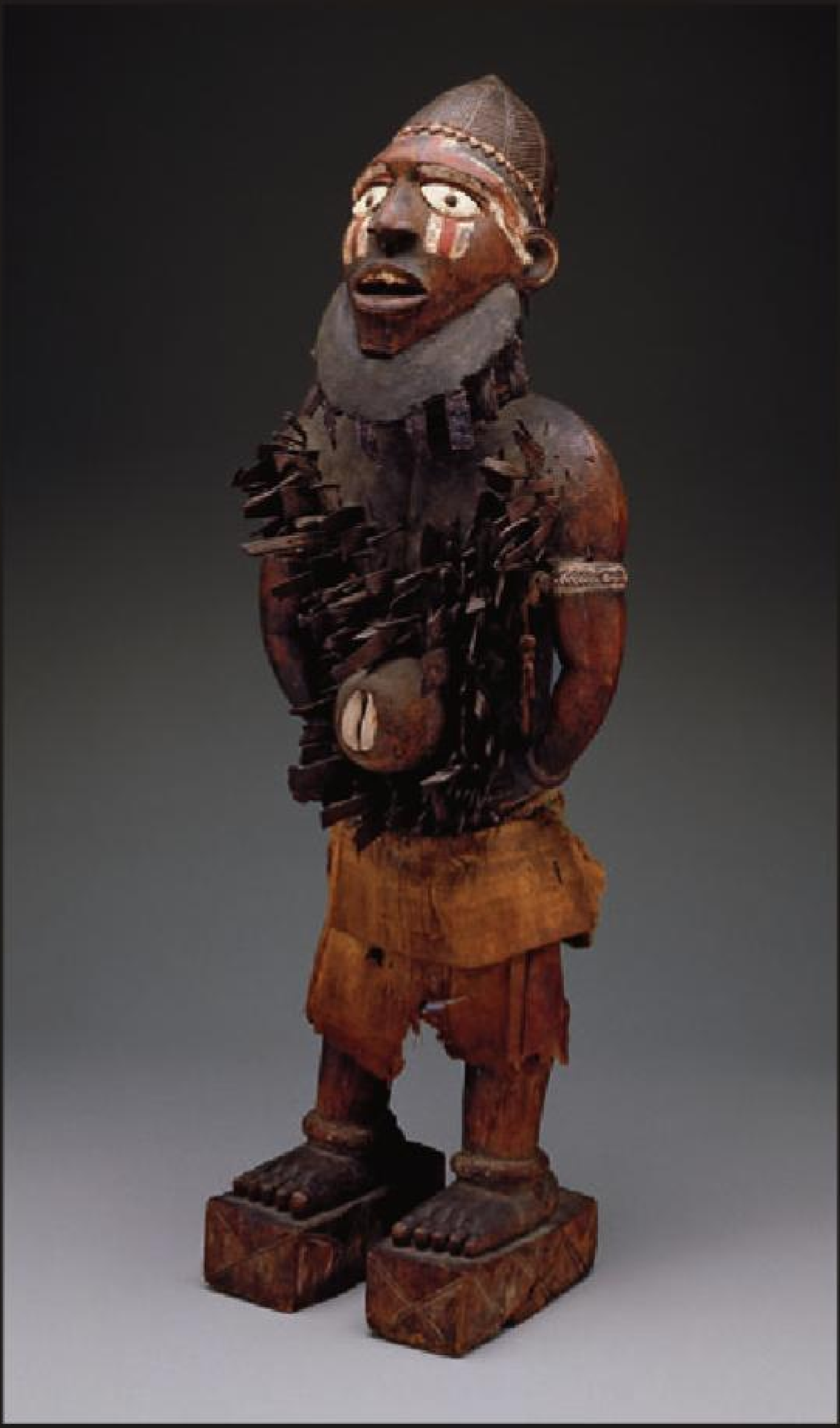
The flaring hairstyle or knotted-fiber cap on this figure indicates a woman of high status. Carved in a representational style and painted white, the figure leans slightly forward and kneels in an attitude of respect while balancing a male child on her left foot. Her left hand supports the child's back as her right one rests on top of a bowl-shaped pot containing potent medicine that can cure illness or resolve social conflicts; her open palm suggests generosity. Her glass-covered eyes allow her to access the worlds of the living and the dead. Taken together, the attributes of this figure and the presence of the child and the medicine indicate this woman's contribution was that of a "spiritually imbued mother," who was a great healer and protector of children.

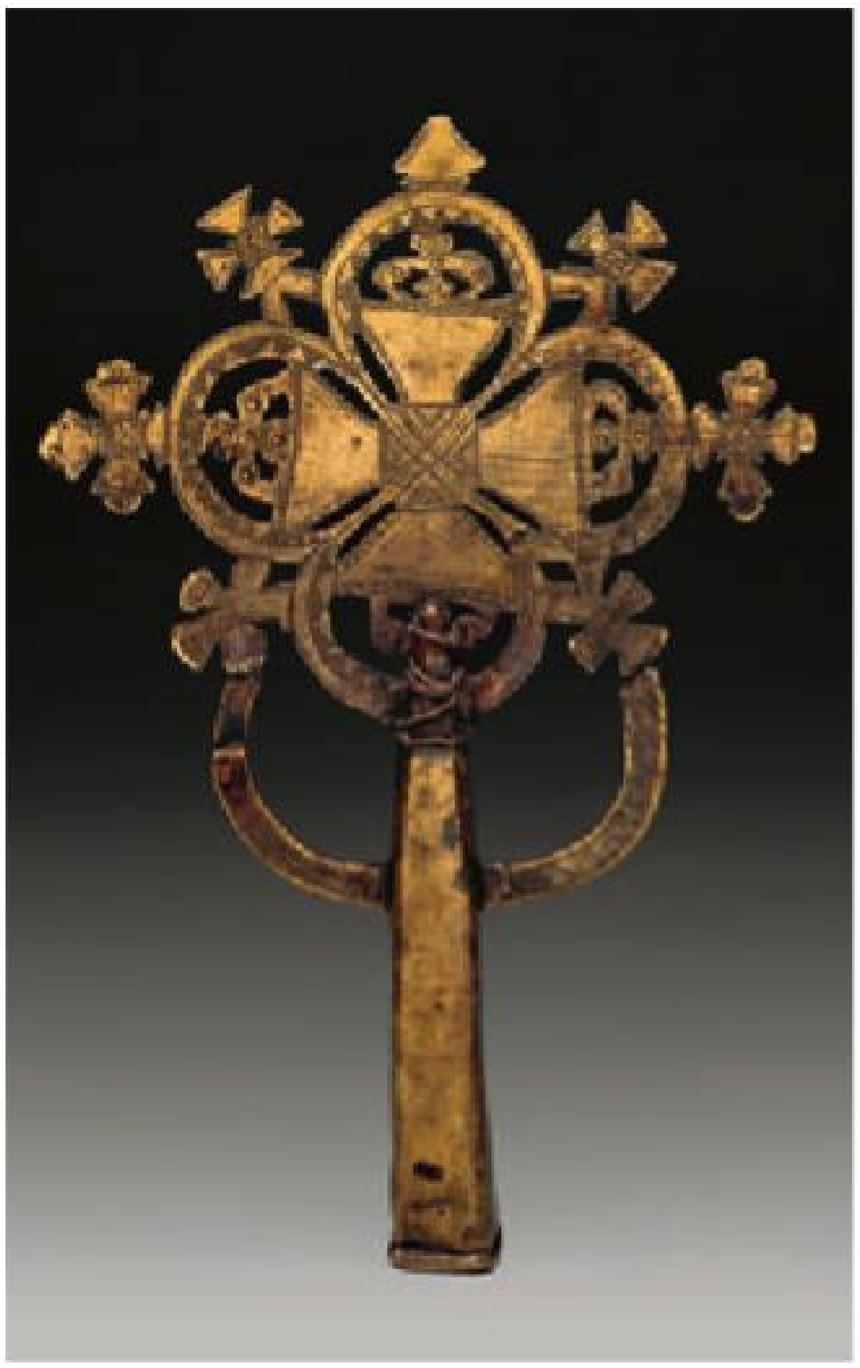
DEMOCRATIC REPUBLIC OF THE CONGO, CHILOANGO RIVER REGION, YOMBE PEOPLES

Standing power figure (*nkisi nkondi*)

Late 19th–early 20th century
Wood, iron, raffia, ceramic, pigment, kaolin, red camwood, resin, dirt, leaves, animal skin, and cowrie shell
43¾ × 15½ × 11 in. (111.1 × 39.4 × 27.9 cm)
Foundation for the Arts Collection, gift of the McDermott Foundation, 1996.184.FA

Minkisi (sing., *nkisi*) contain magical substances ("medicines") that, depending upon the context, are used for protection or devastation. Carved wood human figures like this one hunt wrongdoers in matters of civil law. He is simultaneously chief, doctor, priest, and judge. The figure is studded with nails and blades, which indicate how often it has been used. This power figure is one of several large-scale sculptures that originated in a single workshop on the Chiloango River and were brought to Europe between 1880 and 1910. The sculptures are characterized by the realistic modeling of the body with massive shoulders; an akimbo pose; an ornate chief's hat; staring eyes; a heavy, resinous beard; a large cowrie shell covering the abdominal cavity, containing the medicine; knotted armlets; and feet placed on separate rectangular blocks. This sculpture retains traces of the red pigment that symbolizes mediation between the living and the dead.





ETHIOPIA

Processional cross

Probably 18th–20th century
Cast copper alloy
11¾ × 8¼ × 1¼ in. (29.9 × 21 × 3.2 cm)
Gift of Dr. Hebe Redden and Dr. Kenneth Redden, 1991.352.43

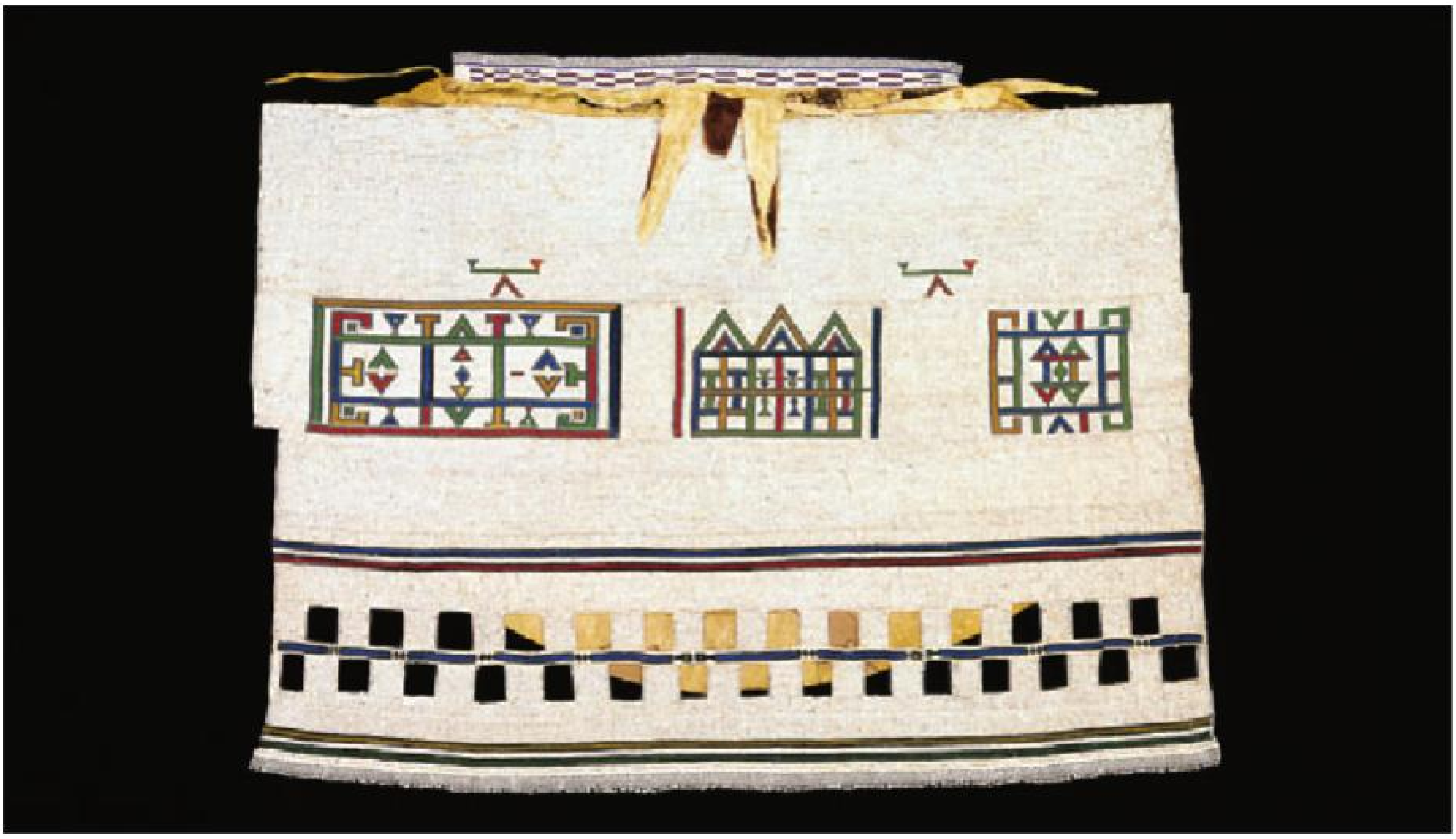
The ancient Axumite empire, located in the highlands of present-day Ethiopia, converted to Coptic (Egyptian) Christianity in the fourth century. Local artists created a variety of ritual objects for the church and the worshippers. The cross, the major Christian symbol, became a distinctive Ethiopian art form and was made of copper alloy, iron, silver, gold, or wood and decorated with an endless variety of frames, finials, and incised geometric or pictorial motifs.

SOUTH AFRICA, LIMPOPO PROVINCE, NDEBELE PEOPLES

Cape (*linaga*)

Early 20th century
Glass beads, cotton yarn, and goatskin
42½ × 57½ in. (108 × 146.1 cm)
The Otis and Velma Davis Dozier Fund, 1991.24

Ndebele women wear traditional dress for rituals and on festive occasions. Such dress includes a goatskin cape decorated with beadwork. This *linaga* is an example of old-style beadwork that is characterized by a predominantly white background and a row of open squares near the bottom of the cape.

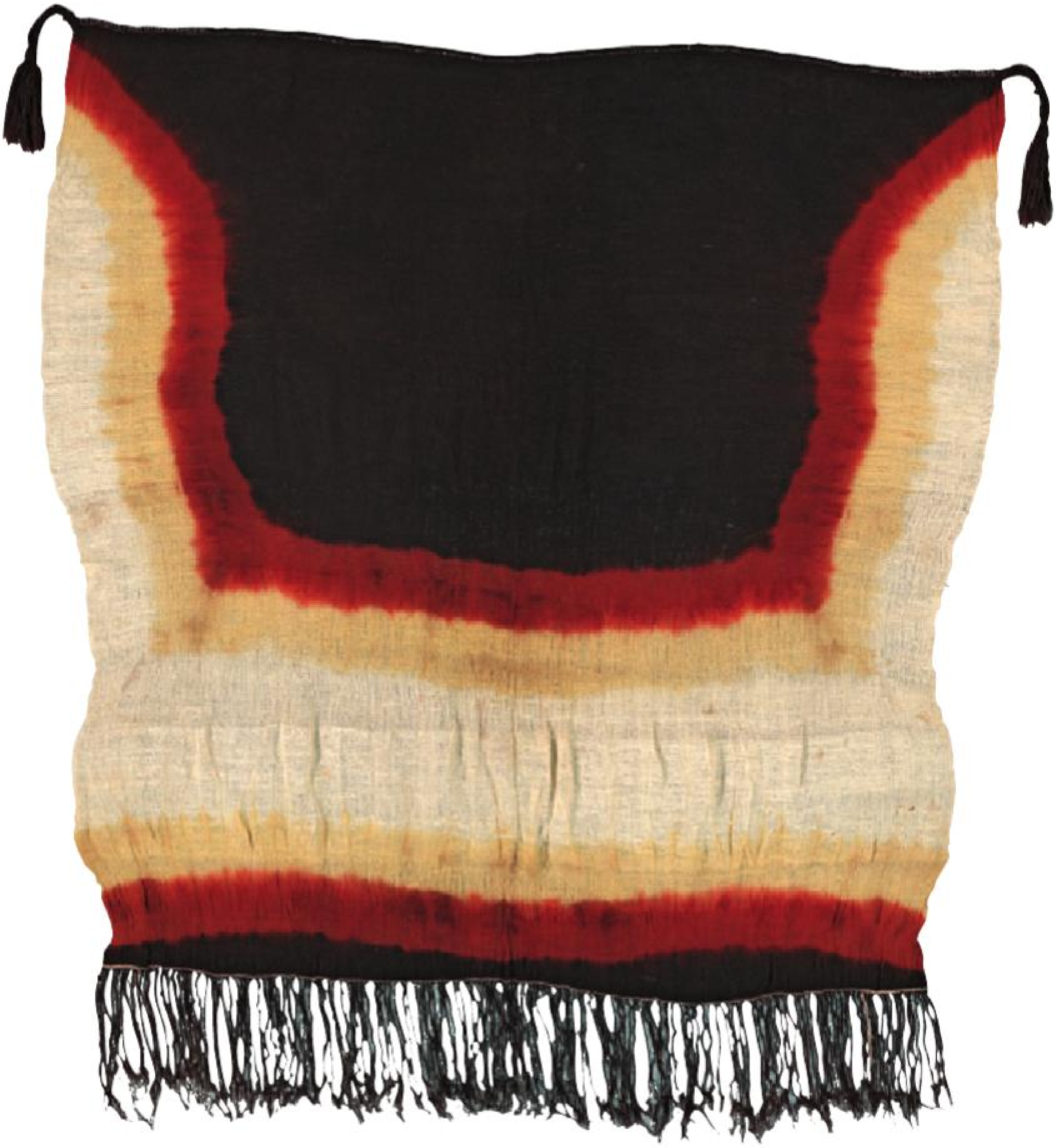


MOROCCO, CENTRAL ANTI-ATLAS MOUNTAIN RANGE, AMAZIGH (BERBERS), IDA OU NADIF OR IDA OU ZEDDOUTE PEOPLES

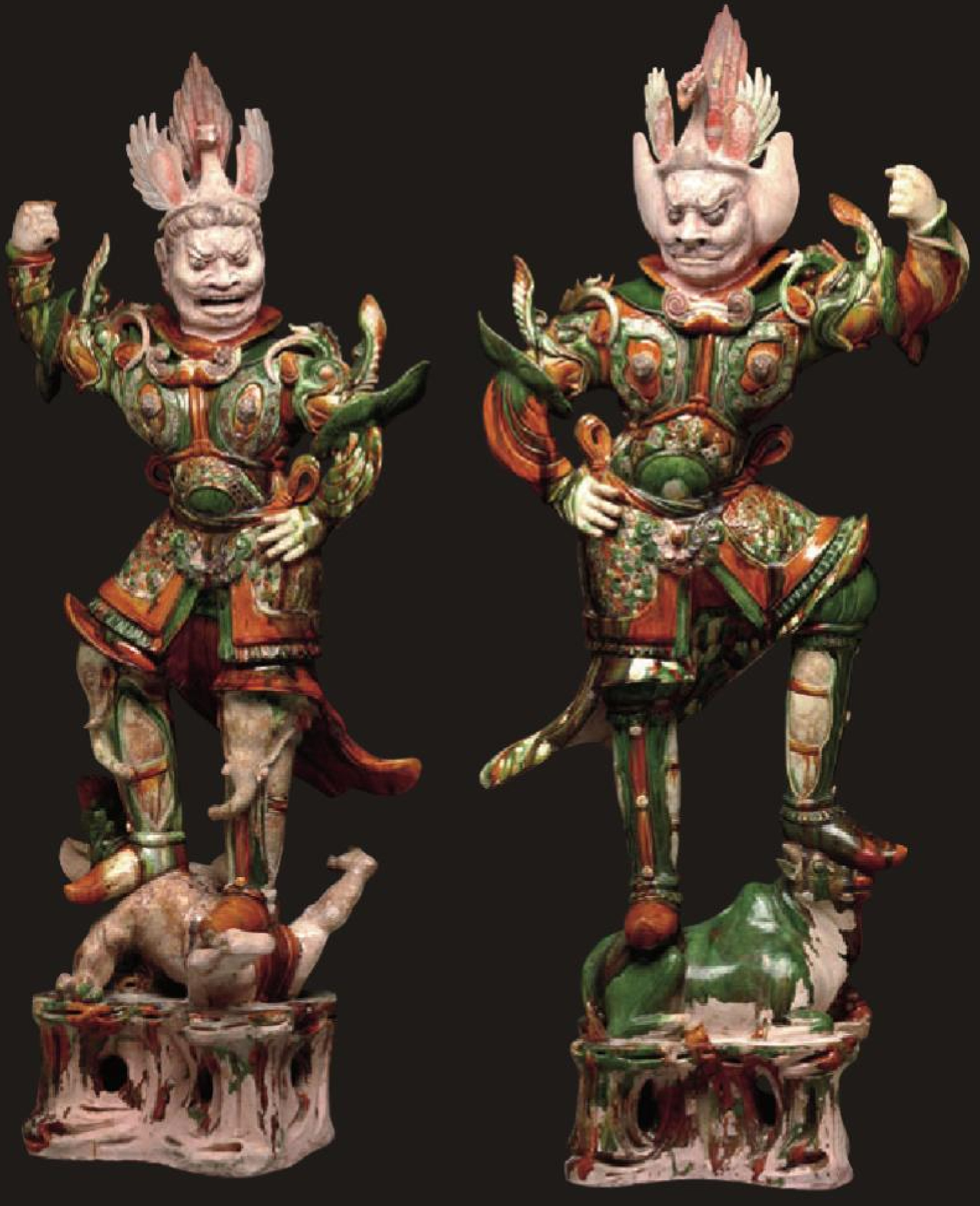
Woman's marriage or ceremonial veil

1900–1930
Wool and natural dyes, including henna
60 × 52½ in. (152.4 × 133.4 cm)
Textile Purchase Fund, 2005.78

Rectangular or roughly U-shaped patterns, created by painting the cloth with a henna mixture, appear in tan, reddish-brown, and bluish-black on a natural ground. The patterns, called mirrors, are believed to protect the wearer against the evil eye. The cloth is draped so that the dramatic pattern cascades down the wearer's back. Women traditionally wore these striking head scarves on special occasions.



Asian



CHINA

Pair of *lokapalas* (heavenly guardians)

Early 8th century
Earthenware with three-color (*sancai*) lead glazes
Each: 40⅞ × 16½ × 11¾ in. (103.8 × 41.9 × 29.9 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Ellen and Harry S. Parker III, 1987.360.1–2.McD

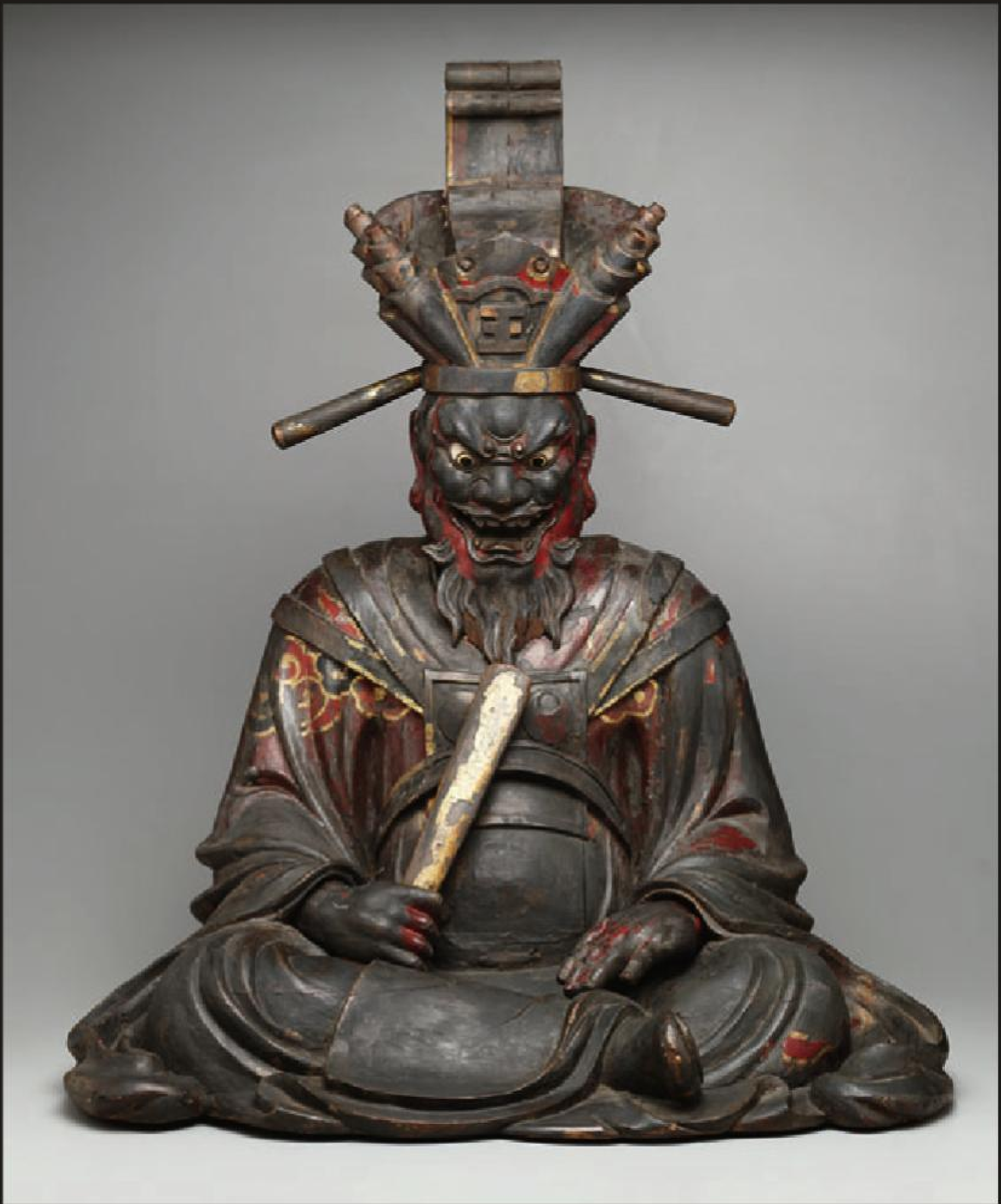
From 1000 BC onward, Chinese rulers and noblemen were buried in tombs, where they were accompanied by a variety of clay and wooden artifacts, many of which were designed to protect the dead person from evil. Guardian figures like this pair of *lokapalas*, or guardian kings, were often arranged in groups that were oriented to the four directions. This kind of ceramic funerary art reached its artistic height in the eighth century, during the Tang dynasty, when the figures were vividly modeled and decorated with brightly colored clay glazes. These *lokapalas* look like Central Asian warriors rather than Han Chinese, and they wear elaborate armor decorated with mythic animals like the phoenix. In full action, the warriors indicate their protective role by trampling on a demon dwarf and riding on a bull.

JAPAN

Emma-O

Late 16th–early 17th century
Wood, lacquer, gold gilt, and glass
45 × 40 × 30 in. (114.3 × 101.6 × 76.2 cm)
Wendover Fund in memory of Alfred and Juanita Bromberg and the Cecil and Ida Green Acquisition Fund, 2008.25.a–h

Emma-O is the Japanese Buddhist form of Yama, the Hindu god of death. The cult of Emma-O came to Japan from China, so the deity is shown with the headdress, robes, and official staff of a Chinese judge. Yet his violent, snarling appearance is very Japanese in style. Because he was thought to send the spirits of the dead to one of six states of reincarnation, he is often called "Lord of the Hells"; however, worshippers believed he could also grant a favorable reincarnation, so he was considered a beneficent deity. Like so many violent-appearing Buddhist holy figures, he offers possibilities for enlightenment and a better future in the next life.



NAGASAWA ROSETSU

Japanese, 1754–1799

Tiger

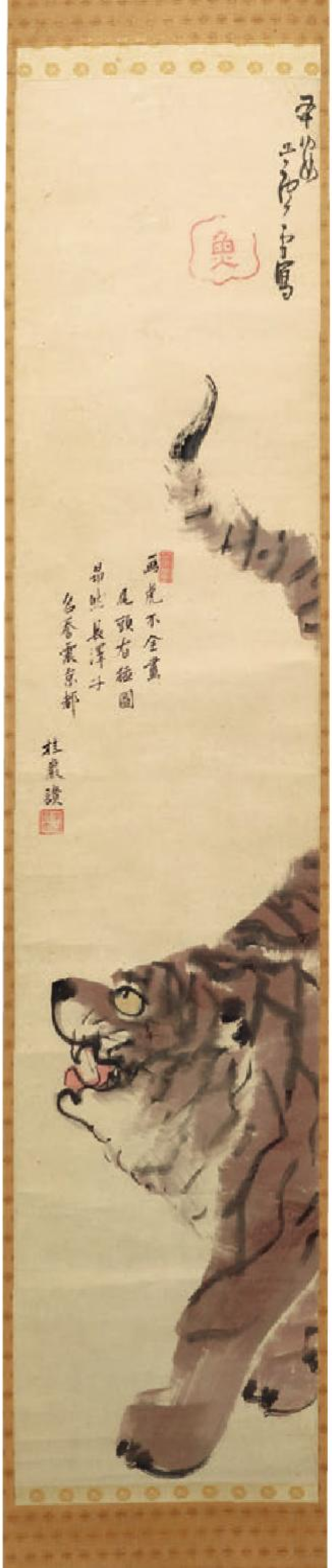
After 1792

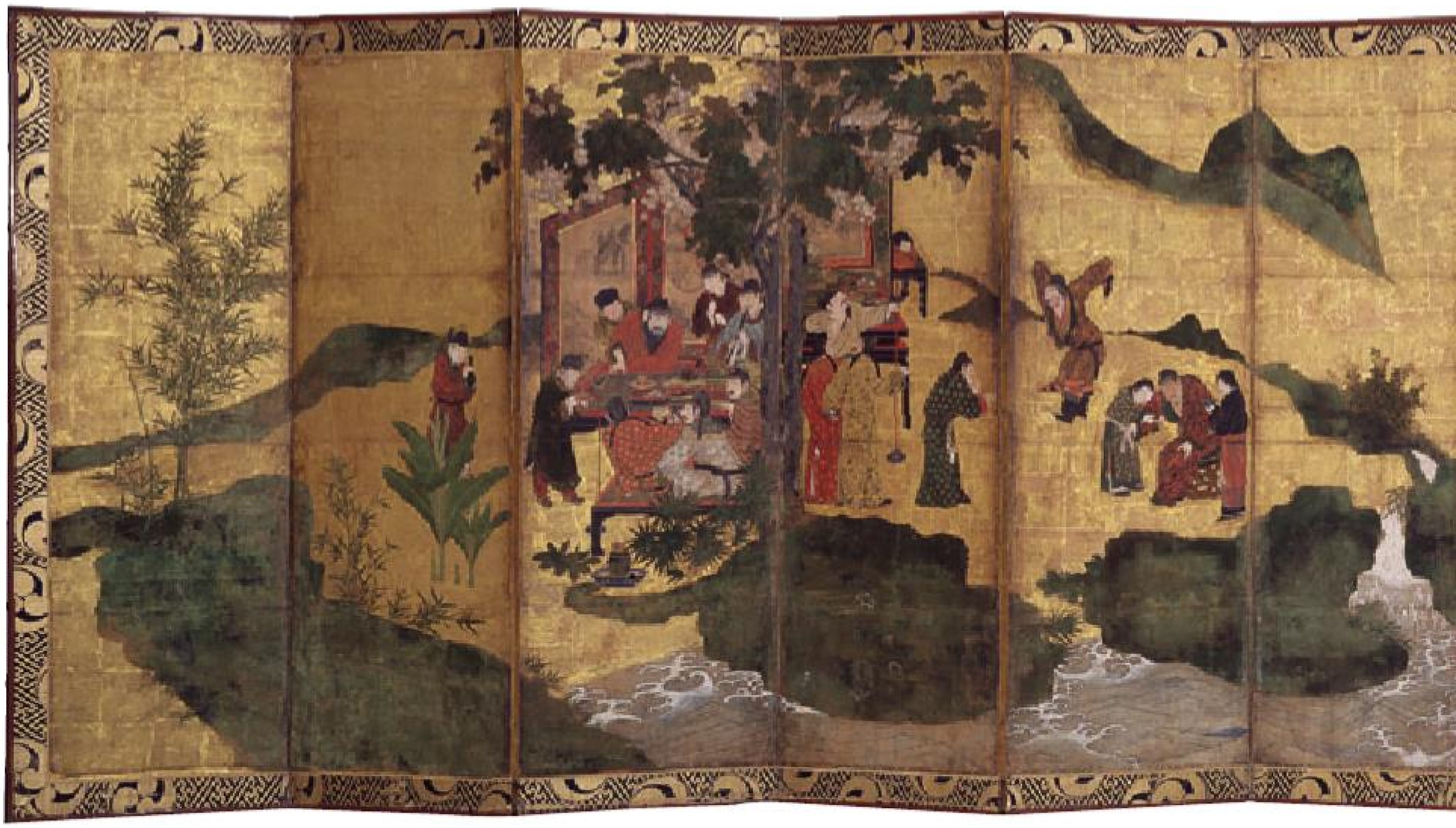
Ink and color on paper

78¼ × 14 in. (198.8 × 35.6 cm)

General Acquisitions Fund, 1972.13

The eighteenth-century Buddhist artist Rosetsu very subtly expresses the close ties between Zen Buddhism and the taste of the samurai, or warrior class, in Japan. The brilliant, terse outlines and elliptical manipulation of space and design in Zen painting owe as much to the disciplined violence of the warrior as to the efforts of Zen monks to grasp enlightenment directly, without any mediation. Only the forepart of the fierce tiger and the upward twist of his tail appear in the painting. The image is pure essence of "tiger," a brilliant abbreviation of reality. The inscription on the hanging says that it is not necessary to show a whole tiger in order to understand it.





JAPAN

The Eight Immortals of the Wine Cup

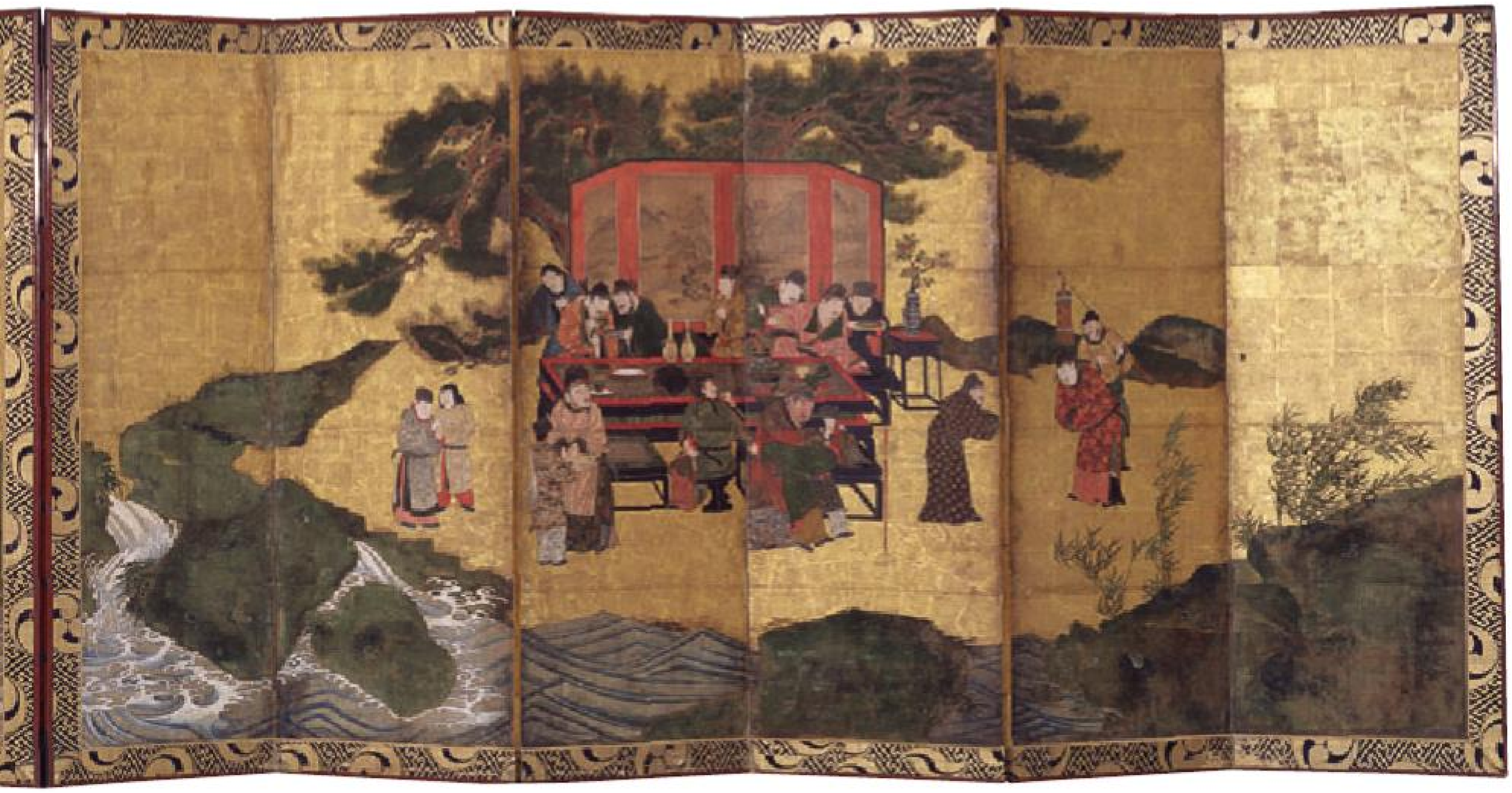
c. 1600

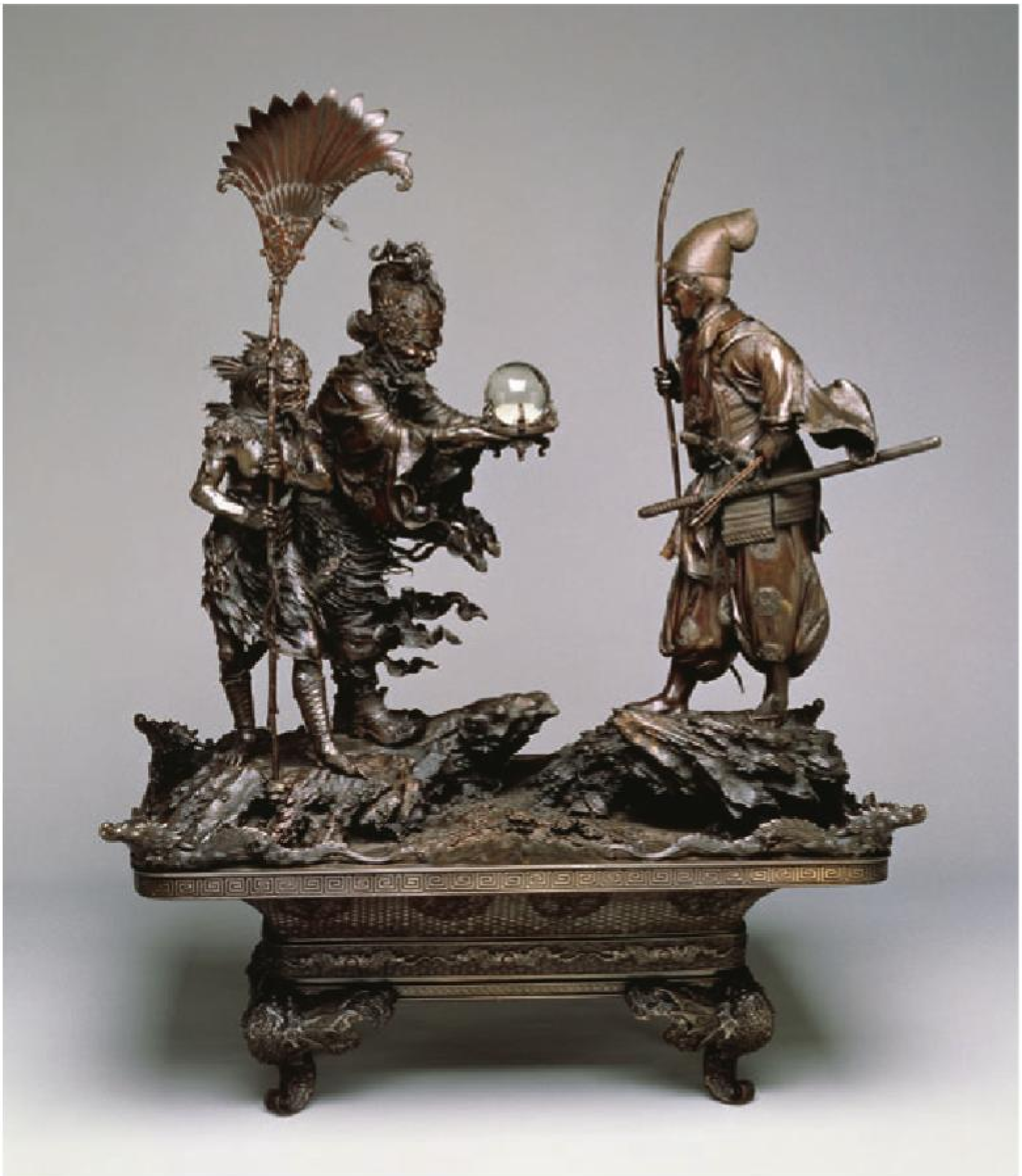
Pair of six-fold screens; ink and pigment on gold leaf

Each: 65¾ × 133 × ¾ in. (167 × 337.8 × 1.9 cm)

The Eugene and Margaret McDermott Art Fund, Inc., 1989.78.a–b.McD

This pair of screens with scenes of the Eight Immortals of the Wine Cup reflects the influence of Chinese art and culture on Japan. Based on a famous eighth-century poem by the great Chinese poet To Fu, the painting illustrates a group of distinguished people, including nobles, a Buddhist monk, a Taoist sage, and poets and artists, all of whom are drinking heavily and carousing. The idea of escaping the chains of convention by living wildly was popular in Japan, where the Taoist tone of this painting would have been admired in a country that valued a personal, intuitive form of religious expression. Taoist beliefs had much in common with Zen Buddhism. The painting is probably a Japanese adaptation of a Chinese model: the trees, screens, furniture, and garden setting are Chinese in style, but the richly robed figures represent Japanese society of the sixteenth and seventeenth centuries.





SANSEISHA COMPANY
Tokyo, Japan

Takenouchi no Sukune Meets the Dragon King of the Sea
1875–1879
Bronze and glass
54 × 40 × 26 in. (137.2 × 101.6 × 66 cm)
Foundation for the Arts Collection, The John R. Young Collection, gift of M. Frances and John R. Young, 1993.86.11.FA

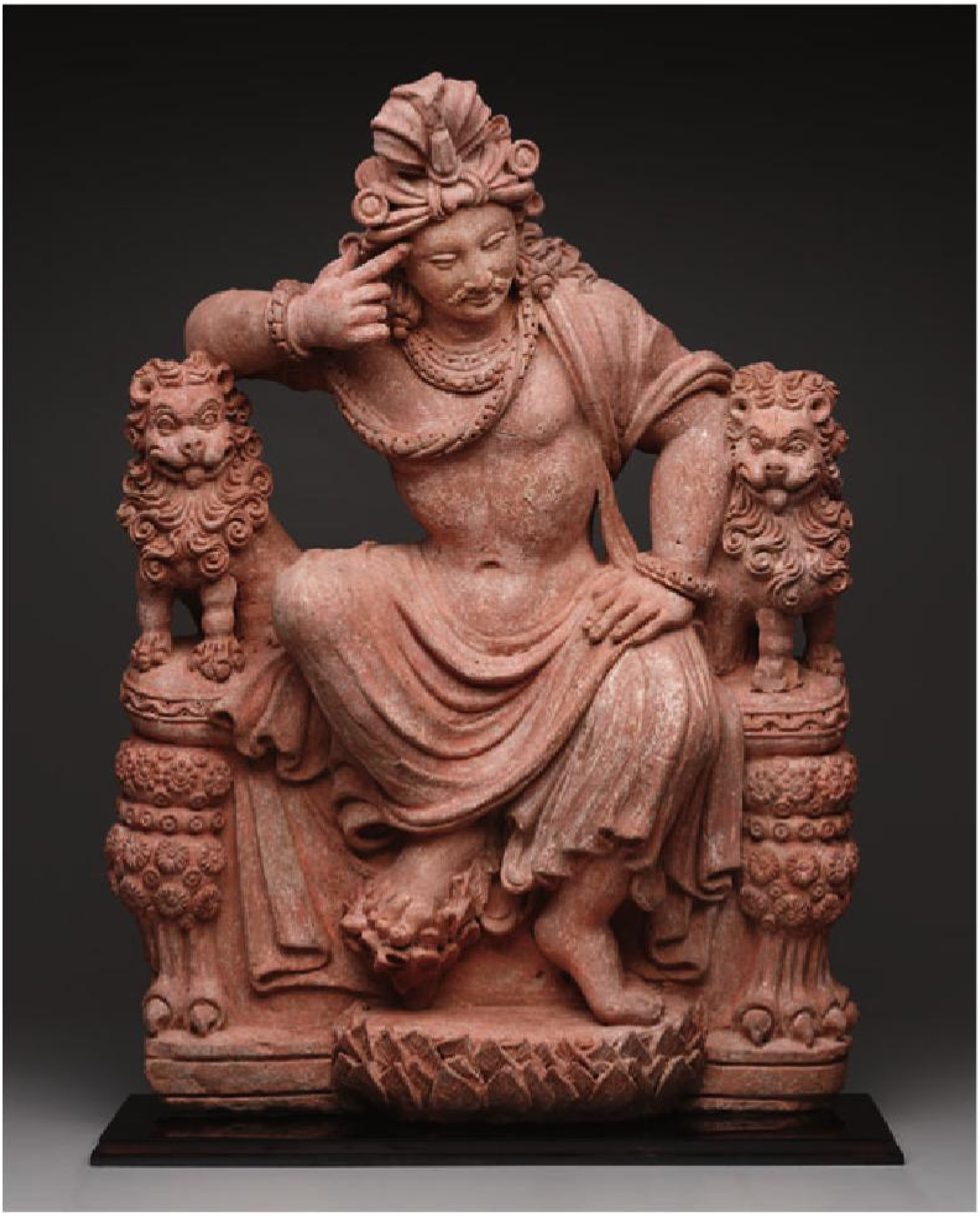
Japanese art of the Meiji period (1868–1912) was designed for an international art market, as Japan was now open to the Western world. Fine metalworkers, like the maker of this impressive bronze sculpture, turned from producing armor and objects for the samurai class to creating works suited to new patrons, often European or American. This sculpture was exhibited in both Japan and London in the late nineteenth century. It represents a mythic tale popular in nineteenth-century Japan: a great warrior-statesman, Takenouchi no Sukune, defeats a sea monster, thus helping both humans and sea creatures. The Dragon King of the Sea gives the hero a precious jewel (here a globe of glass) that grants him power over the sea. The Dragon King and his attendant, in spiky undersea armor and clothing, contrast with the human hero in his Japanese armor.

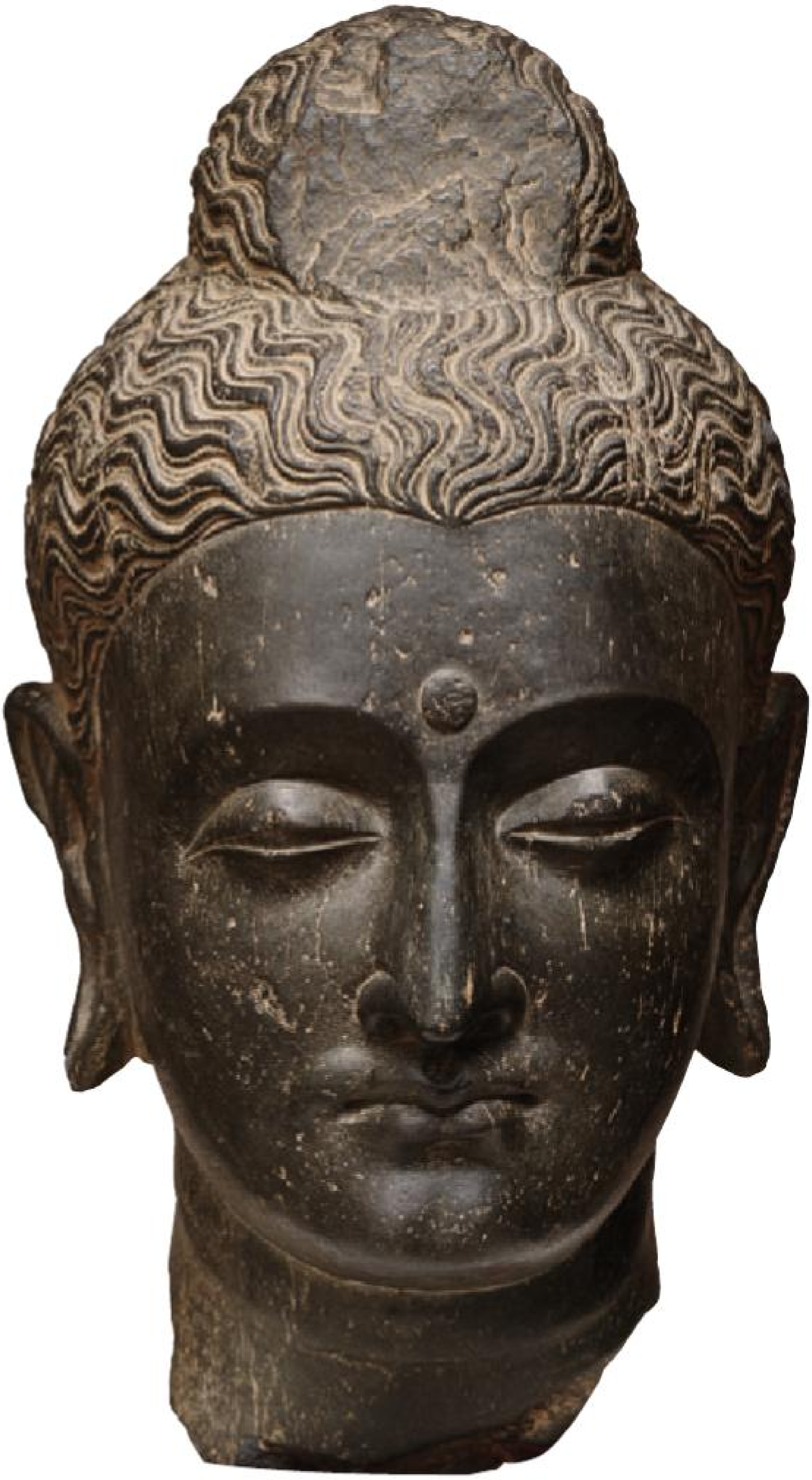
AFGHANISTAN, HADDA REGION

Thinking Bodhisattva

4th–6th century
Terracotta
32¾ × 24½ × 7 in. (83.2 × 62.2 × 17.8 cm)
Wendover Fund, gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, Cecil and Ida Green Acquisitions Fund, and General Acquisitions Fund, 2010.17

This striking late Gandharan sculpture embodies a dynamic and dramatic treatment of the human body. The man sits in a contraposto pose upon a royal throne supported by richly furred lions, an image of regal power going back to Persian art and to Emperor Asoka's Buddhist pillars. He is clearly thinking intensely, with his finger to his forehead. This is no traditional bodhisattva but rather the being who will become Sakyamuni, the historical Buddha. He meditates on this future incarnation in a state of spiritual intensity. While the modeling of the figure and the pose have roots in Mediterranean art, the dramatic force of the sculpture is a new creation.



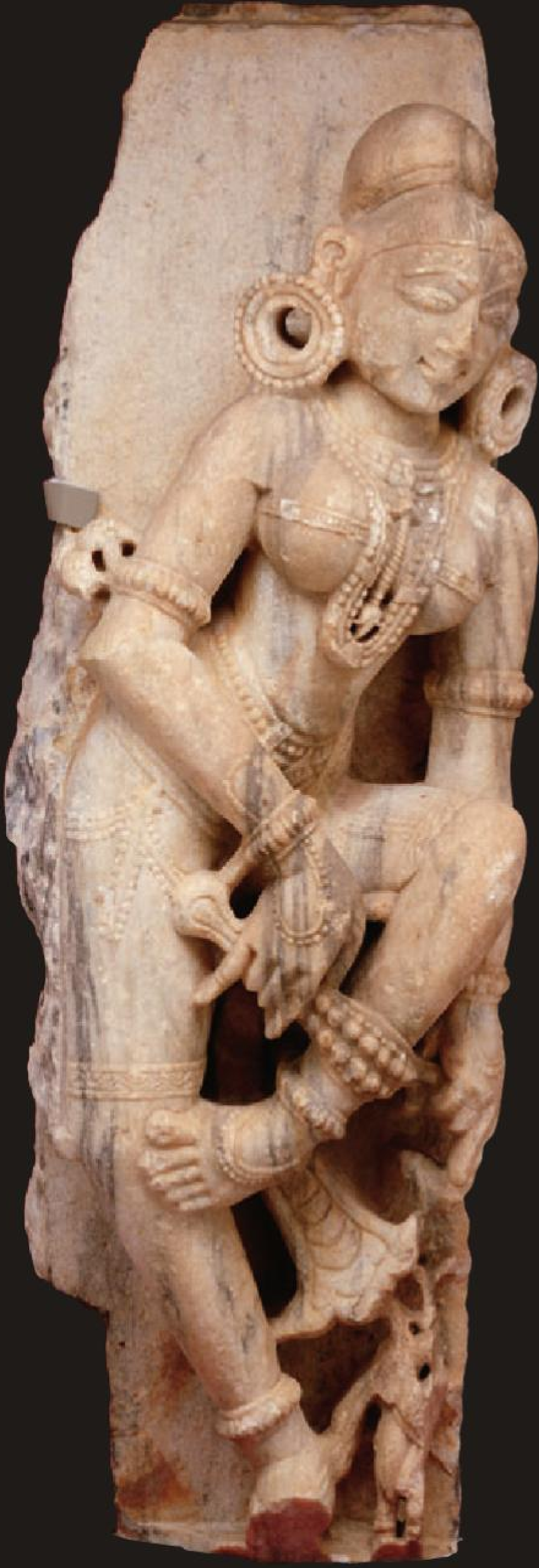


INDIA

Head of Buddha

2nd–3rd century
Schist
18¾ × 11 × 9 in. (47.6 × 27.9 × 22.9 cm)
Gift of David T. Owsley via the Alvin and
Lucy Owsley Foundation, 1993.7

From the first to the fourth century, artists in the Gandharan Empire, which covered north India and what are now Pakistan and Afghanistan, created refined religious sculptures representing Buddhist holy figures. They introduced a new scale and rich realism to the arts of India. This head represents Prince Siddhartha, the founder of Buddhism. It is a good example of the way commercial trade from the Greco-Roman world influenced Indian art via the Silk Road. The head has a pure, geometric form, like a classical Greek sculpture, yet it has several Buddhist motifs, such as the *ushnisha,* or topknot, which signifies enlightenment, and the elongated earlobes, which reflect the Buddha's life as a prince wearing elaborate earrings. The eyes are closed in meditation, suggesting inner vision rather than outward beauty.



INDIA, RAJASTHAN, MOUNT ABU AREA

Figure of a dancer
10th–12th century
Marble
42¼ × 14 × 9½ in. (107.3 × 35.6 × 24.1 cm)
Gift of the Alvin and Lucy Owsley Foundation, 1973.98

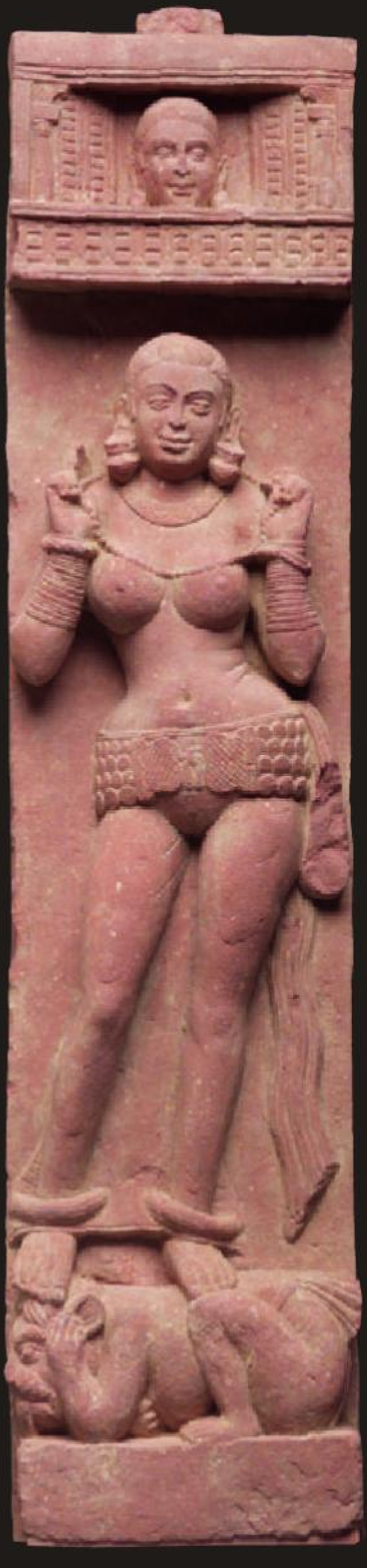
This figure of a temple dancer is probably from a Jain temple at the Mount Abu complex in Rajasthan. The white marble used for the figure is common in Jain temple decorations. Merchants and other businessmen often devoted expensive works to Jain holy places, thus the style of the piece is rich in both material and character. The dancer puts on an ankle bracelet, whose tinkling will accompany her dance. While the woman is sensuous, she has a lovely purity of form, suggesting music as much as eroticism. In Jainism, as well as Hinduism, seductive experiences are a way of perceiving divine meaning.

INDIA

Pillar figure

c. 2nd–3rd century
Red sandstone
36 × 7¼ × 5¼ in. (91.4 × 18.4 × 13.3 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 2003.21

Female fertility figures represent a very early cultural period in Indian history. The Dallas Museum of Art has small Mauryan, Sunga, and Kushan female figures, dating from 200 BC to AD 300, as well as this sensuous female from the cosmopolitan center of Mathura. She may be a *yakshi*, or female nature spirit associated with water and trees; they were symbols of prosperity. The sculpture takes the form of a beautiful woman in minimal clothes but lavishly ornamented with jewelry. The woman's figure is part of an architectural pillar, the whole of which suggests a scene from life, since a man whispers in a window overhead, presumably about the woman. She stands on a dwarf, who probably represents spiritual ignorance.

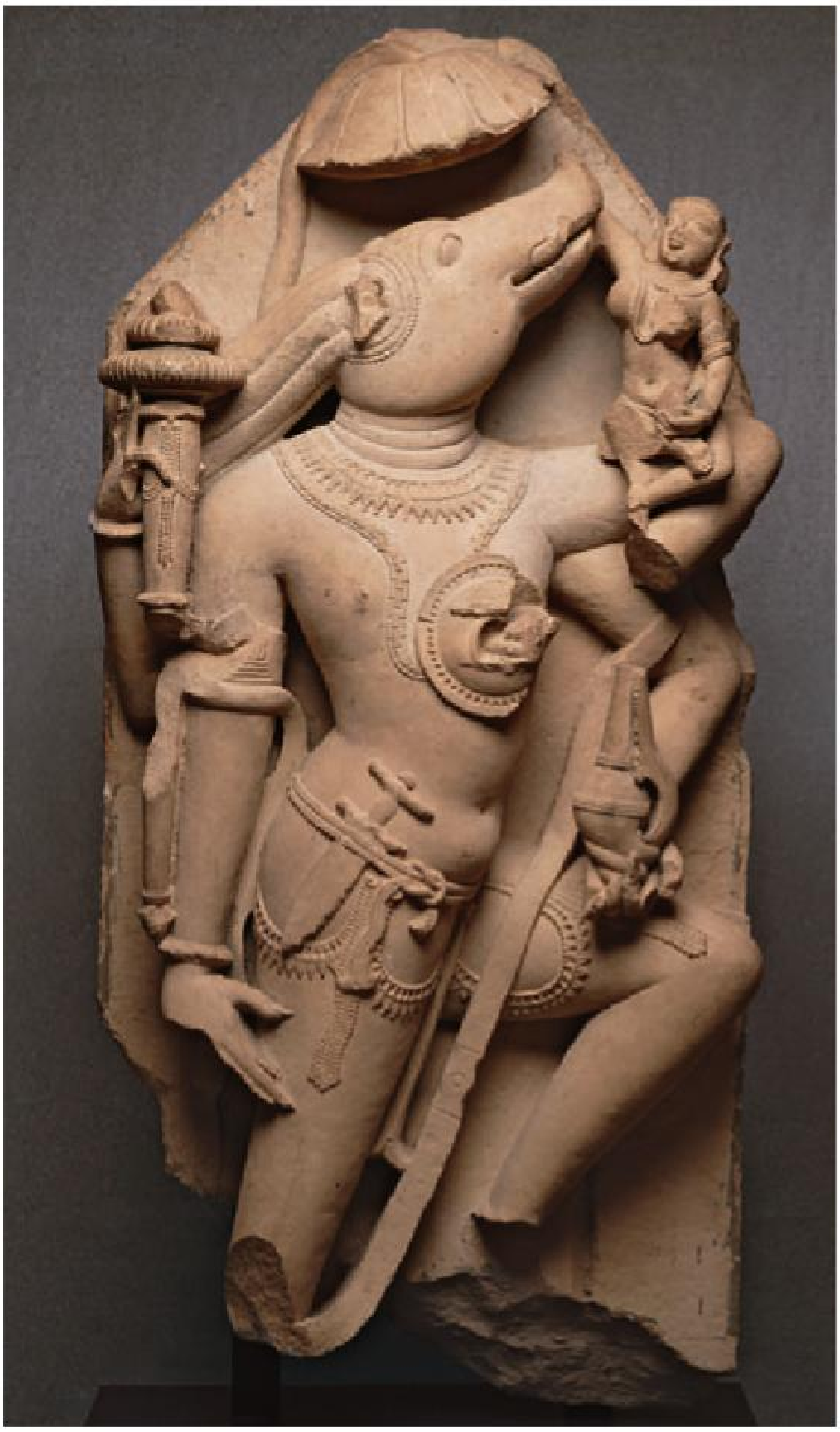


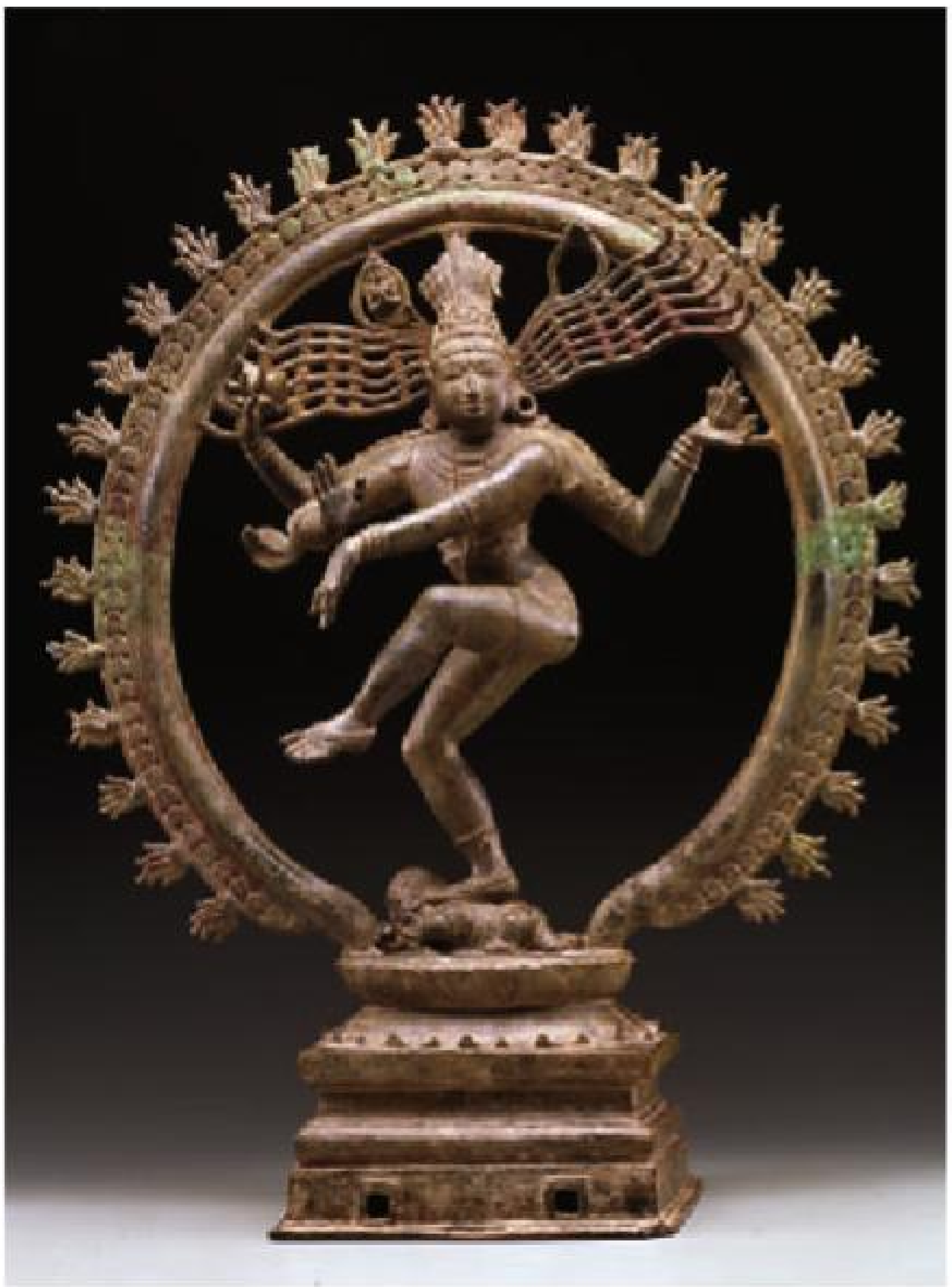
INDIA, MADHYA PRADESH

Vishnu as Varaha

10th century
Sandstone
55 × 27½ × 10 in. (139.7 × 69.9 × 25.4 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation and the Alconda-Owsley Foundation, E. E. Fogelson and Greer Garson Fogelson Fund, General Acquisitions Fund, Wendover Fund, and gift of Alta Brenner in memory of her daughter Andrea Bernice Brenner-McMullen, 2002.25

Vishnu and Shiva are the chief gods in modern India. In the older trinity of Hinduism, Brahma is the creator; Vishnu, the preserver; and Shiva, the destroyer. Vishnu is imagined as preserving the world many times, whenever it is threatened. In his ten best-known avatars, he awakes from a cosmic sleep to set right the balance of the world. In this dramatic tenth-century sculpture, he appears as the boar-headed Varaha, who saves the earth goddess from a demon trying to drown her. His massive figure, with both a princely body and a finely detailed, expressive boar's head, surges up from the depths, bearing the little goddess on his shoulder. He is nobly ascendant, while the girl clings to him with a charming innocence. Like much early Hindu art, this is an architectural sculpture that ornamented a temple or shrine.



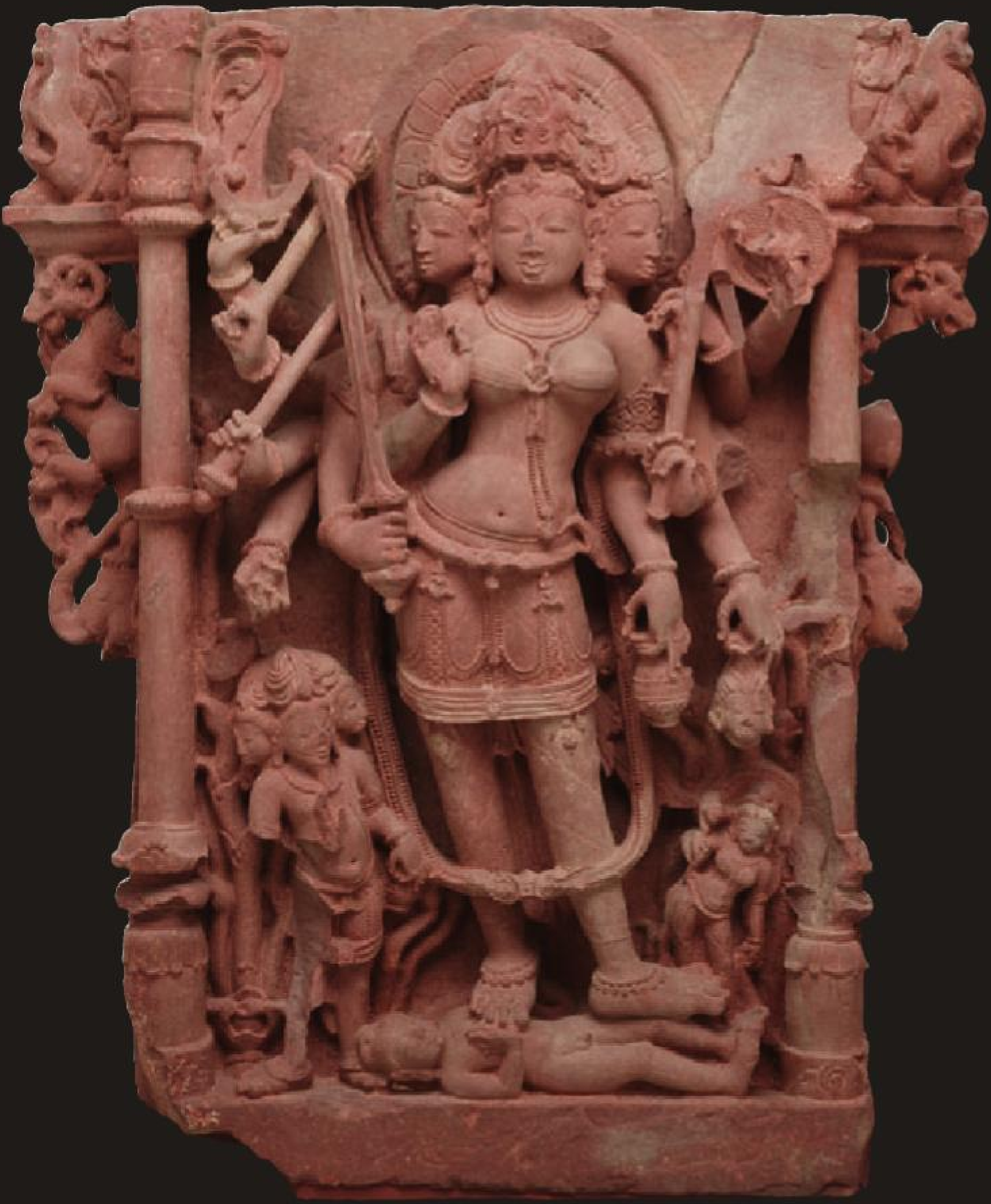


INDIA

Shiva Nataraja

11th century
Bronze
35 × 28 × 10 in. (88.9 × 71.1 × 25.4 cm)
Gift of Mrs. Eugene McDermott, the Hamon Charitable Foundation, and an anonymous donor in honor of David T. Owsley, with additional funding from The Cecil and Ida Green Foundation and the Cecil and Ida Green Acquisition Fund, 2000.377

Shiva, one of the chief Hindu gods, is a very complex figure. He is the master of life, death, and rebirth; a fertility deity, worshipped in the phallic lingam; an ascetic yogi; and the loving husband of his wife, Parvati. Suitably, this fascinating god is embodied in one of the richest artistic images in Hinduism, that of Shiva as Nataraja, or lord of the dance. Shiva dances the grand rhythm of the entire universe, surrounded by a circle of flames. His hair is the Ganges River. He stamps upon the dwarf of spiritual ignorance, while his gestures promise protection and enlightenment to his worshippers. When a sculpture like this was carried outside the temple at festivals, followers of the god believed he spoke to them directly. This sculpture has a particularly warm and loving face, making such benediction seem real.



INDIA, RAJASTHAN

Durga

11th century
Sandstone
31½ × 27 × 7 in. (80 × 68.6 × 17.8 cm)
Gift of the Junior Associates,
2003.7.2

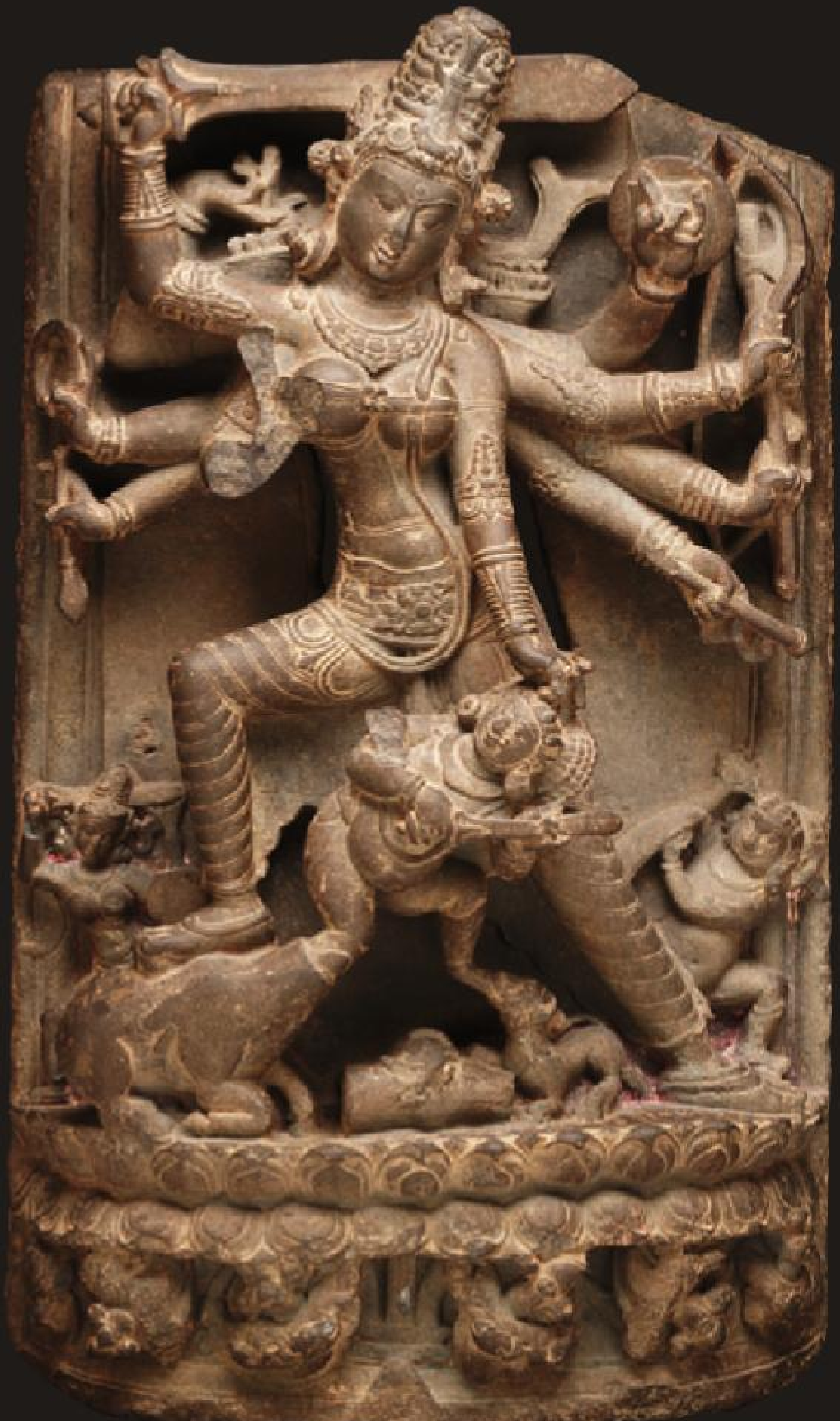
The goddess Durga is a warlike form of the Great Goddess. She is also thought of as a form of Shiva's wife, Parvati. In the best-known story about Durga, she destroys a buffalo demon who threatens the male gods. Here she appears as Bhadrakali, the Great Goddess as a bringer of death. In her victory, she rages out of control, and the other gods are afraid of her. Her husband, Shiva, lies down for her to trample him. Coming to her senses, she restores peace. This powerful relief sculpture shows her gloriously triumphant, both sensuously feminine and armed with the weapons all the gods have given her. Shiva lies calmly under her foot, while the god Brahma bows to her. Durga is at once divinely beautiful and warlike in her power.

EASTERN INDIA OR BANGLADESH

Durga Mahishasuramardini

12th century
Phyllite
32¼ × 8 × 20 in. (81.9 × 20.3 × 50.8 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation and Cecil and Ida Green Acquisition Fund, 2009.17

A different presentation of the goddess Durga is seen in this twelfth-century sculpture from the Pala dynasty in eastern India. She is shown at the moment of slaying the Buffalo Demon. Wielding a mighty sword, while still holding all the weapons of the gods in multiple hands, she slices off the buffalo's head. In a fountain of blood, the actual demon, in human form, emerges from the severed neck. The goddess is shown both as a beautiful and sensuous woman covered in lavish jewelry and as a triumphant warlike divinity. Her lion mount helps her by gnawing on the demon's foot, rather like a tame cat.

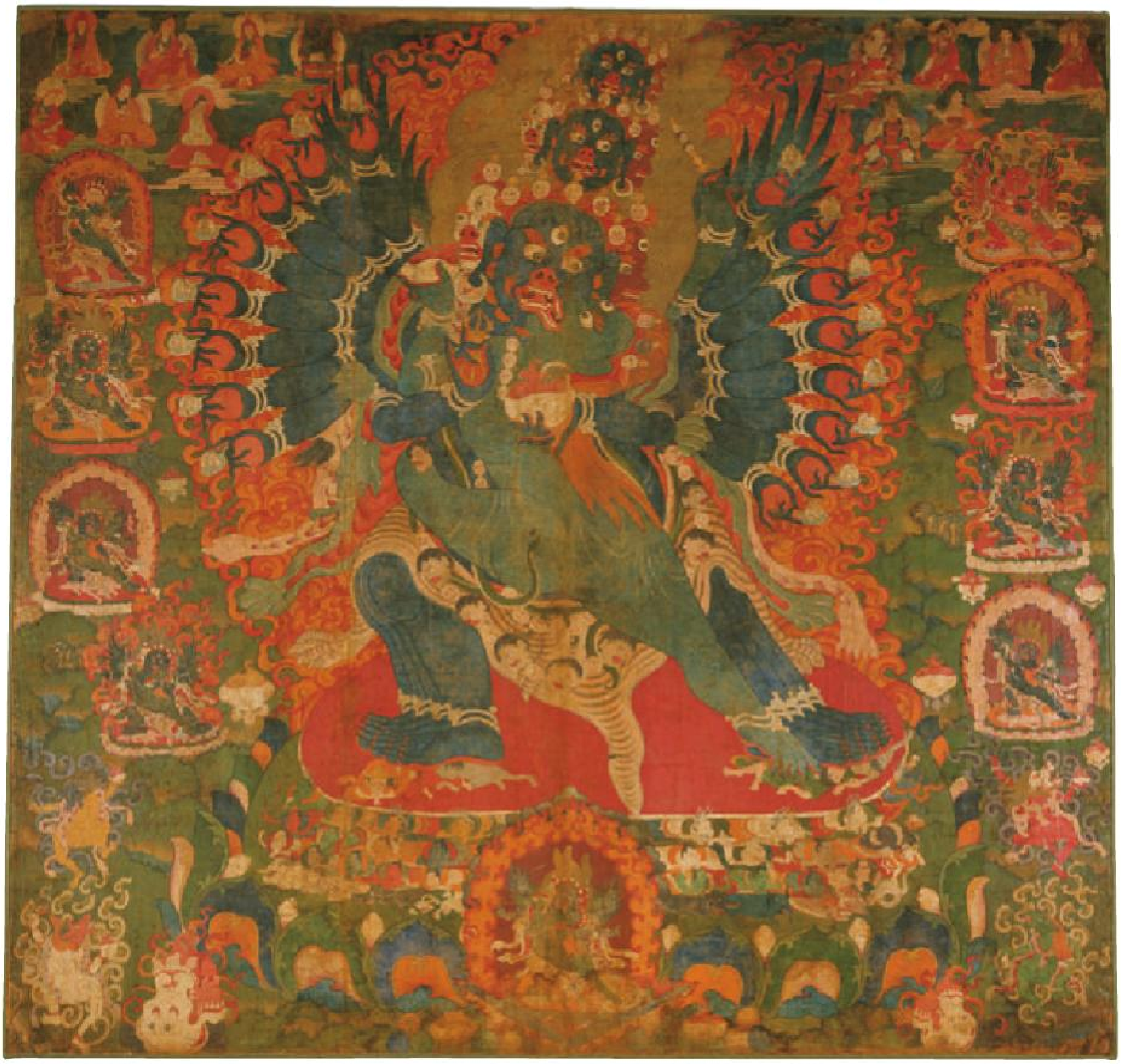


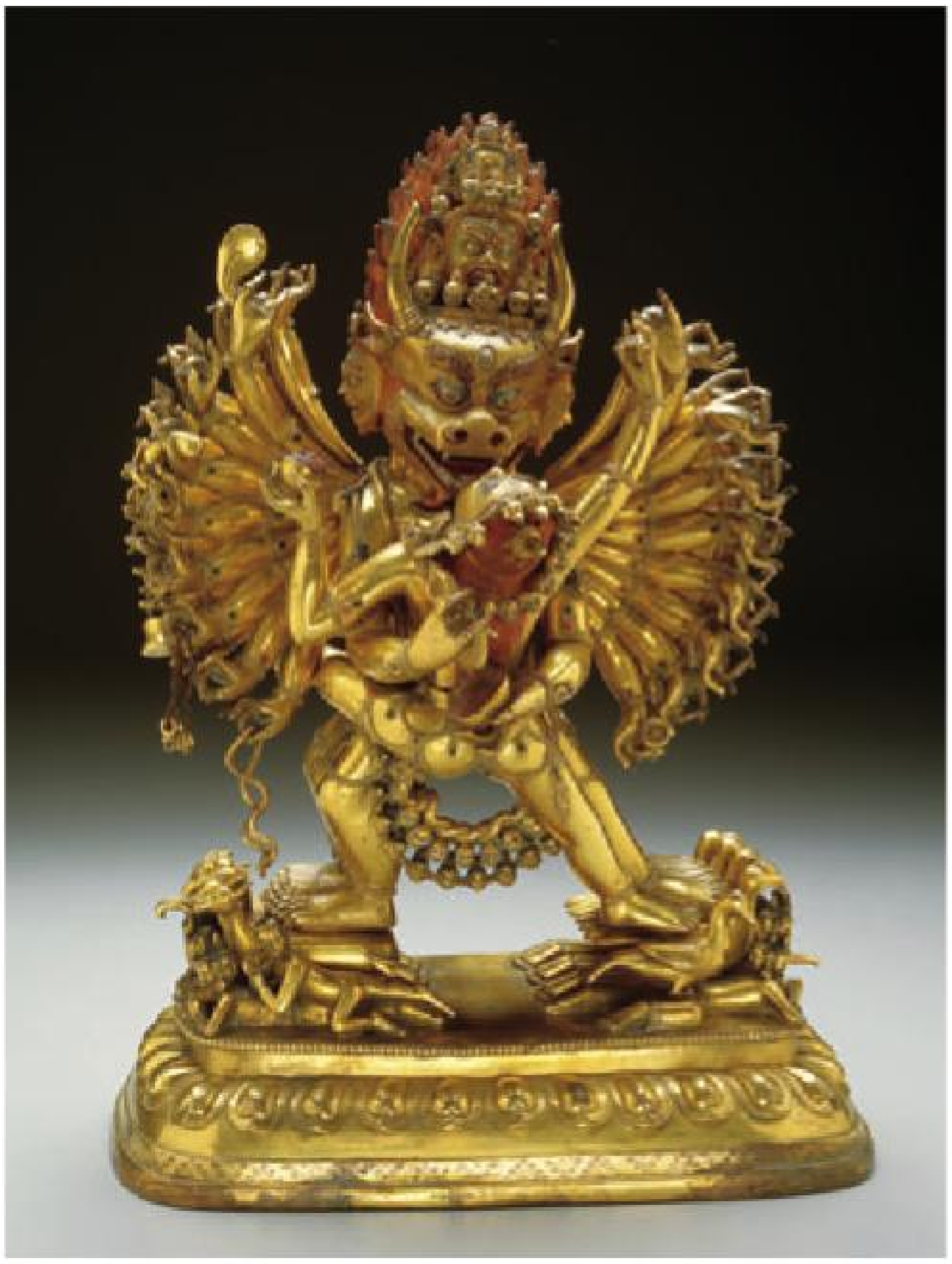
TIBET

Thangka with Hevajra

18th century
Gouache on cloth
71 × 75 in. (180.3 × 190.5 cm)
Gift of the Junior Associates, 2002.13

In Tibetan Buddhism, a *thangka* is a painted cloth used in shrines or displayed out of doors at religious festivals. Hevajra, a form of the Hindu god Shiva, is a deity who guards and inspires Buddhist monks. Like Shiva, the Buddhist figure is shown encircled with flames and skulls. The embrace of Hevajra and his consort Nairatmya (Nothingness) symbolizes the achievement of nirvana. Surrounding the couple are Buddhist ascetics and holy figures. The *thangka* is organized symmetrically around the four directions, as a mandala, or divine pattern for meditation. The brightly colored scene is like a diagram for understanding Buddhism. The wild energy of the central couple is a magical action that animates the pattern and creates a heavenly kingdom.





TIBET

Vajrabhairava

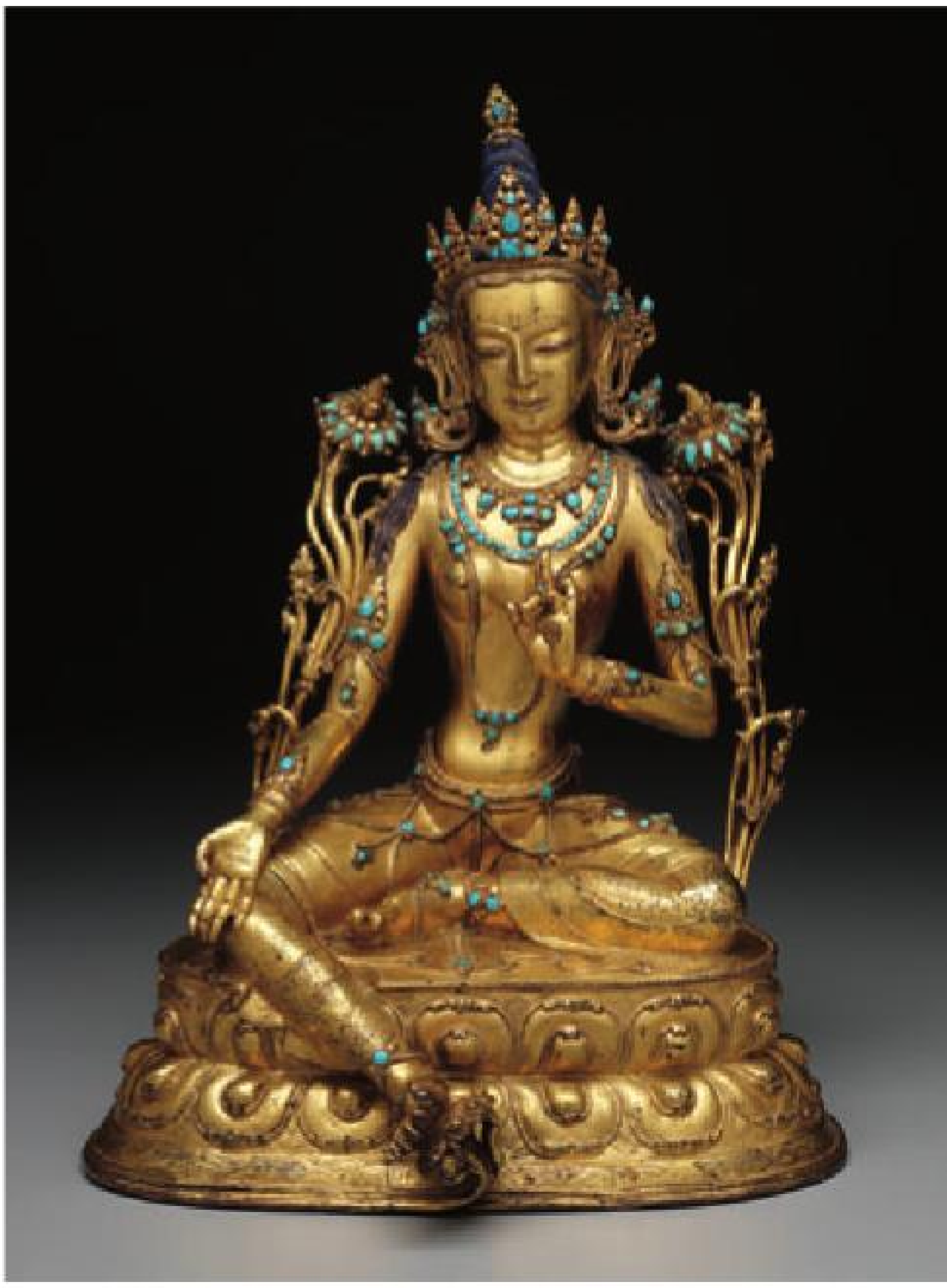
18th century

Gilt bronze

13⅜ × 9½ × 7 in. (34 × 24.1 × 17.8 cm)

Gift of the Alconda-Owsley Foundation to honor
Dr. Anne R. Bromberg, 1998.87

Surrounded by flames and skulls, the Himalayan Buddhist deity Vajrabhairava and his female counterpart, or *shakti,* embrace in an ecstatic union that obliterates earthly dualities and reaches nirvana. They trample Hindu gods underfoot, indicating the wrathful deity's triumph over death. Vajrabhairava is bull-headed and grasps lethal weapons. The violence and sexuality of the sculpture, and its frightening dramatic power, are deliberate: the bronze image helps a devotee pass beyond his fear of suffering and death, and his attachment to worldly desires, into a state of knowledge and pure being. Violent sculptures like this are common in Tibetan Buddhism, where they embody important Buddhist beliefs and are a means of transcendence.



TIBET

Syamatara

15th century

Gilt copper alloy and turquoise

14½ × 10 × 8½ in. (36.8 × 25.4 × 21.6 cm)

Cecil and Ida Green Acquisition Fund, 2005.28

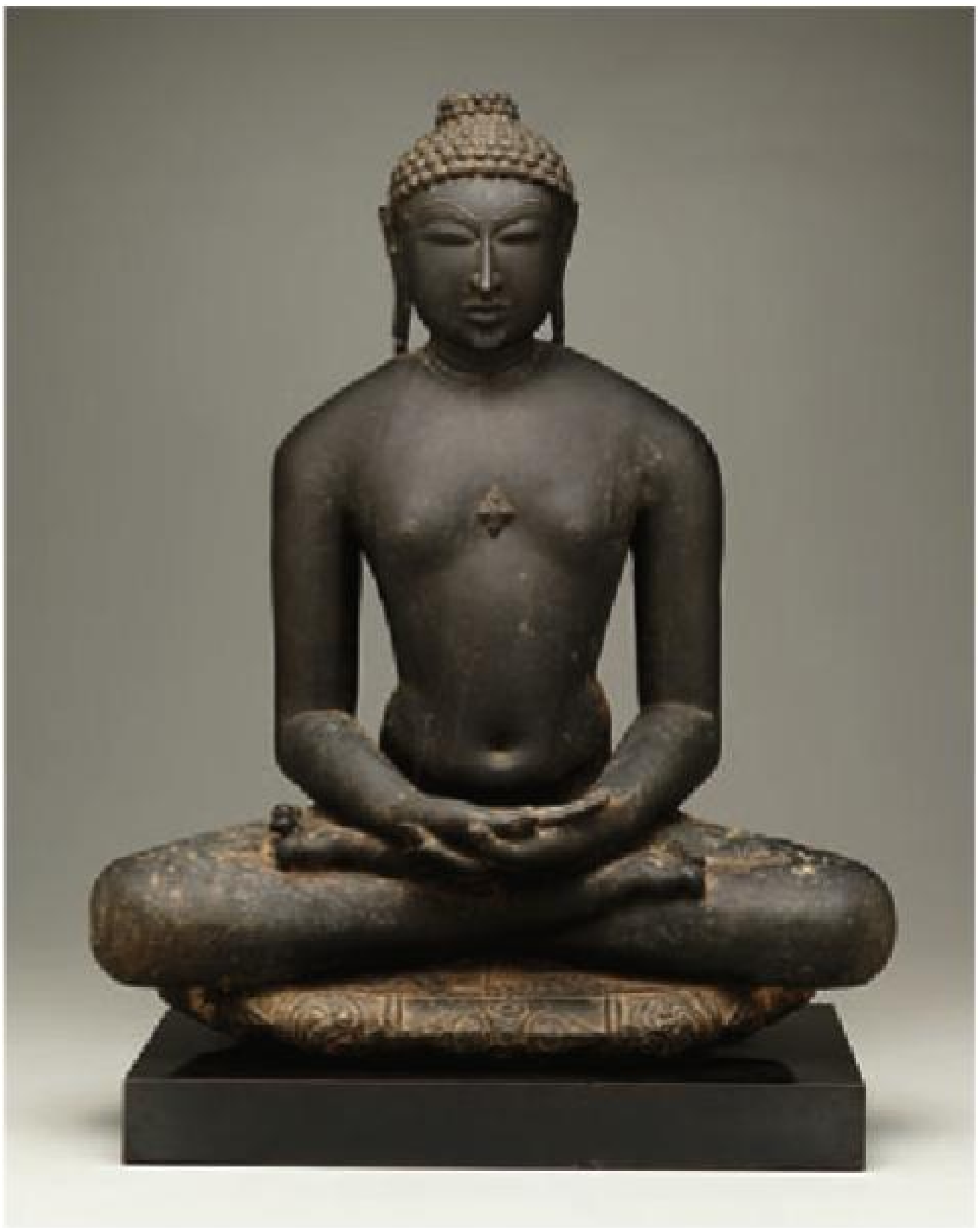
This gilt bronze sculpture represents Syamatara, or the Green Tara, a beneficent female bodhisattva much beloved in Himalayan Buddhism. Her appearance as a beautiful and sensuous woman goes back to Hindu female deities or divine dancers. In Buddhism she is a maternal figure who brings prosperity and happiness. Syamatara's golden beauty is in contrast with the more violent-appearing Tantric Buddhist deities in the Museum's collection, like Vajrabhairava (above left). Yet both kinds of images are means of teaching monks the dharma, or Buddhist law. Through her kindly and beautiful presence, Syamatara helps devout Buddhists pass beyond greed and desire to a purer state of being.

INDIA, WESTERN RAJASTHAN

Jina

12th century
Black stone
24¼ × 20 × 10 in. (61.6 × 50.8 × 25.4 cm)
Gift of the Junior Associates, 2003.7.1

Jainism was founded in the sixth century BC by Vardhamana Mahavira, who preached a religion of peace, purity, and the conquest of desire. Like Buddhism in the same period, Jainism was an offspring of Hinduism. Its peaceful message still marks one of the great religions in India. This Tirthankara, or enlightened Jain holy figure, sits in the traditional pose of meditation. He is naked because the "sky-clad" followers of Jainism believe that clothing is a barrier between a person's spirit and the realization of enlightenment. On his chest is the sacred *srivatsa* mark, symbolizing transcendence. The dark stone of the sculpture emphasizes the smooth form and intense concentration of the holy figure, which passes far beyond ordinary life.

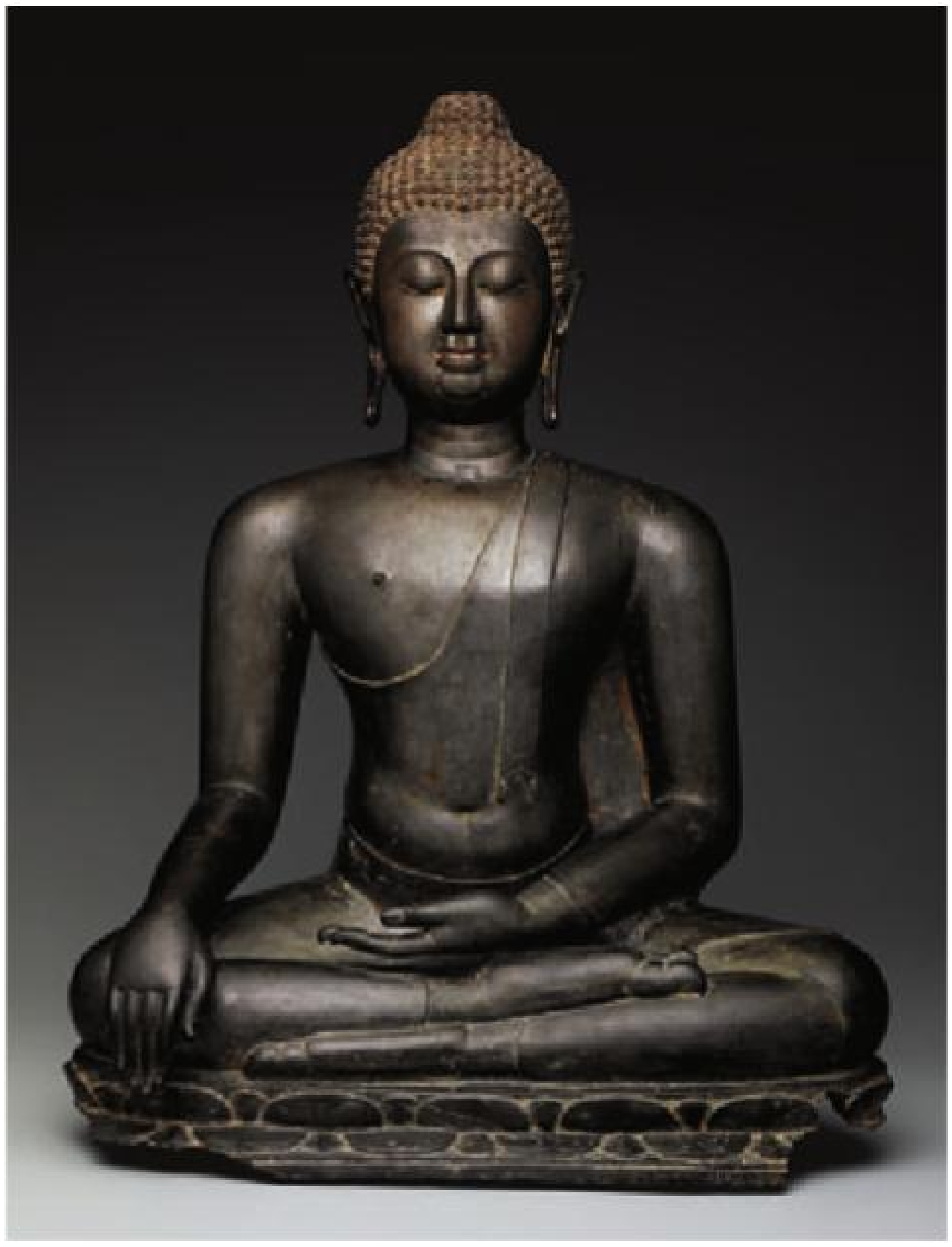


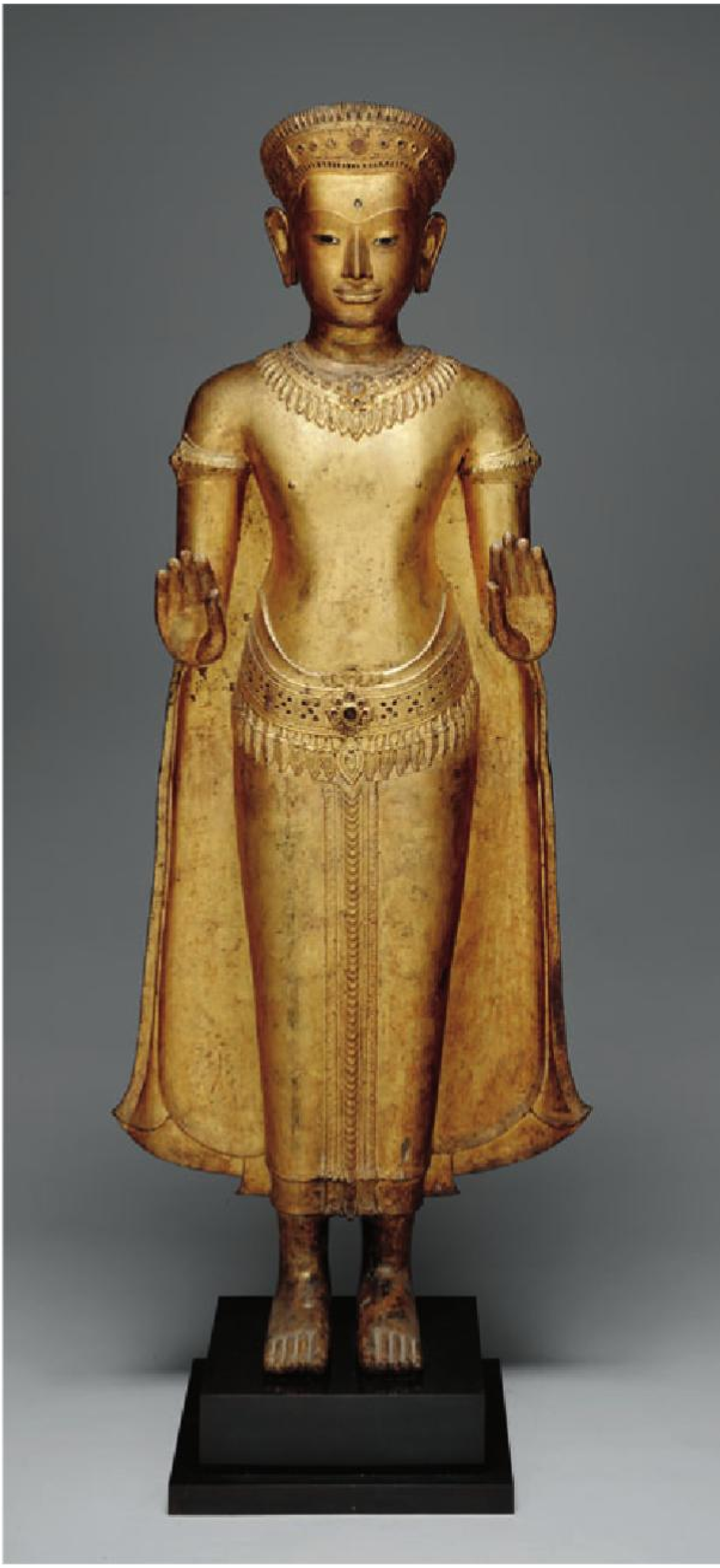
THAILAND, LAN NA

Seated Buddha subduing Mara

14th–15th century
Bronze
34½ × 29 × 16 in. (87.6 × 73.7 × 40.6 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 1998.65

Royal courts in Thailand adopted Indian religions and art styles from an early period. Thai kings were identified with Hindu gods like Shiva and Vishnu. An early form of Buddhism, called Theravada, which was close to the original teachings of the Buddha, was very popular and is the chief religion in Thailand today. This image of the Buddha seated in meditation is based on a type of Buddhist art originating in Bodhgaya, where the Buddha achieved enlightenment. He suppresses Mara, the demon of ignorance, by calling the earth to witness his enlightenment. The calm, pure figure of the Buddha is dressed in simple monk's robes, signifying his renouncement of worldly attachments.





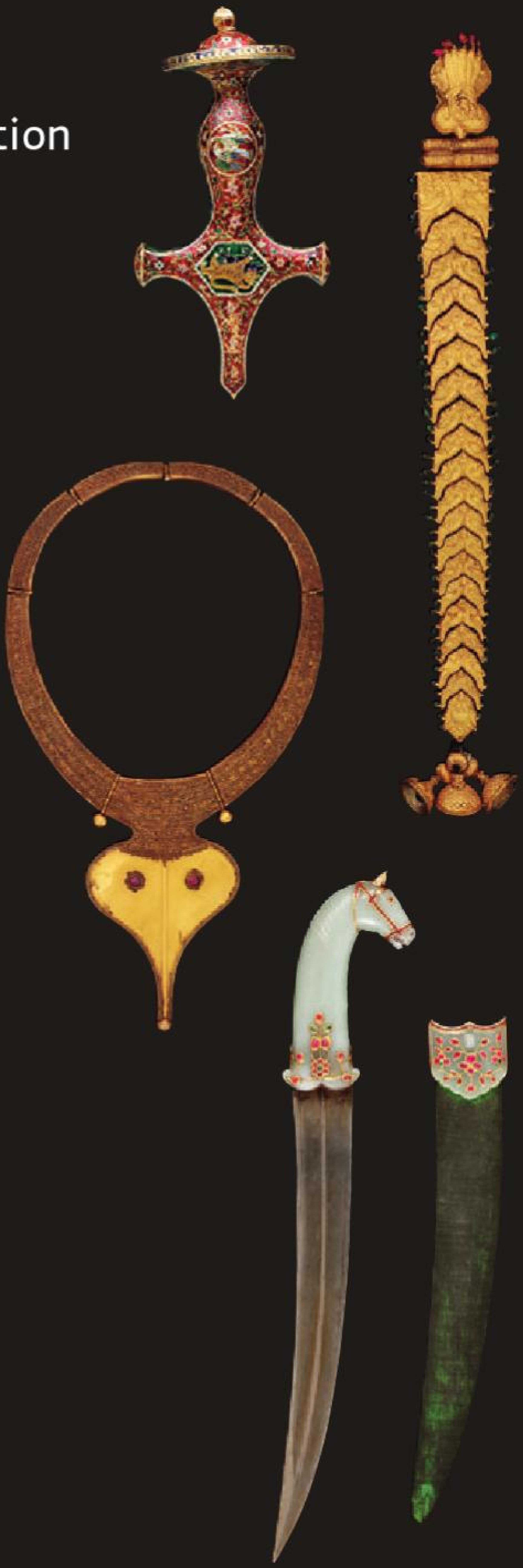
THAILAND

Sakyamuni Buddha

c. 13th century
Bronze with gilding
67¾ × 26 × 11 in. (172.1 × 66 × 27.9 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, Cecil and Ida Green Acquisition Fund, and Wendover Fund, 2006.21

In this majestic thirteenth-century Thai sculpture in the Lopburi style, Sakyamuni, the historical Buddha, stands in beneficent majesty, his hand gestures offering protection and wisdom to his followers. He wears a crown and lavish jewelry, unlike the sculpture of Buddha subduing Mara, and the gilding of the figure also suggests royal luxury. The idea of showing the Buddha as a human king was popular in Thai art, particularly since historic Thai kings did identify themselves with deities. The grand elegance and power of this piece is as striking as the calm pose of blessing and enlightenment.

Selections from the Indian Jewelry Collection



Clockwise:

INDIA, JAIPUR

Sword or dagger hilt

19th century
Enameled gold
6½ × 3⅜ × 2¼ in. (16.5 × 8.6 × 5.7 cm)
Intended bequest of David T. Owsley, PG.2007.5

INDIA, TAMIL NADU

Hair braid ornament

19th century
Gold, rubies, and emeralds
1⅜ × 2¼ × 18½ in. (3.5 × 5.7 × 47 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 1996.211

NORTH INDIA

Dagger with sheath

18th century
Jade, gold, emeralds, rubies, steel, and velvet
Sword: 14⅜ × 2⅝ × 1 in. (36.5 × 6.7 × 2.5 cm)
Sheath: 10¾ × 1¾ × ¾ in. (27.3 × 4.5 × 1.9 cm)
Intended bequest of David T. Owsley, PG.2007.7.a–b

INDIA, KERALA

Necklace with pendant of Ganesha

19th century
Gold and rubies
12 × 6⅞ × ⅝ in. (30.5 × 17.5 × 1.6 cm)
Asian Art Fund and gift from Alta Brenner in memory of her daughter Andrea Bemice Brenner-McMullen, 1997.7

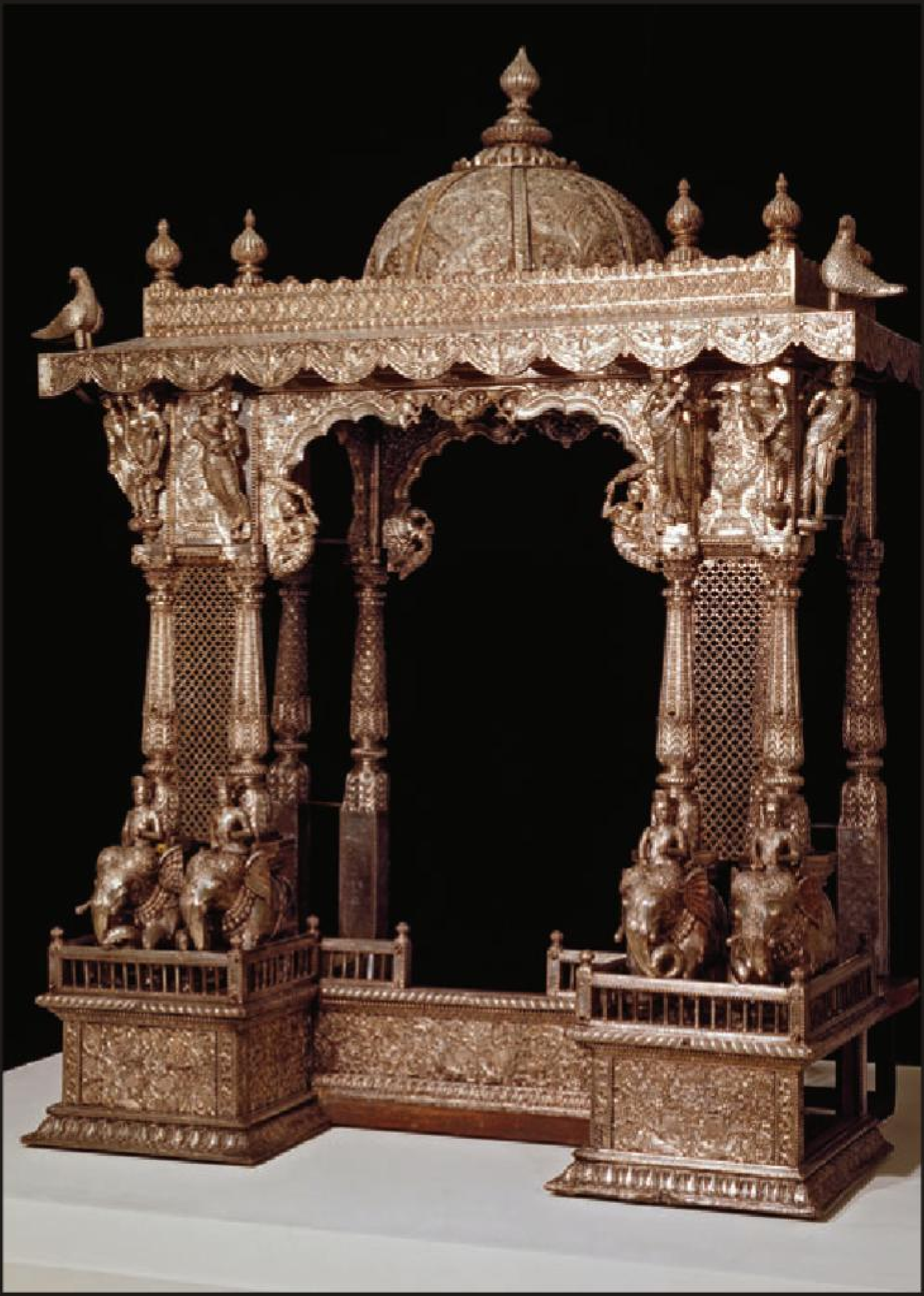
Elaborate jewelry goes back thousands of years in India. For centuries, a woman's dowry has often been her jewelry, while a ruler's status is marked both by jeweled ornaments and by lavish weapons. Gold was cast and molded in the repoussé technique, as well as used in the distinctive Indian technique of *kundun*, where gold is hammered thin, heated, and treated with a caustic bath, making it extremely malleable. Many precious and semiprecious stones were used for inlay, including rubies, diamonds, emeralds, and pearls.

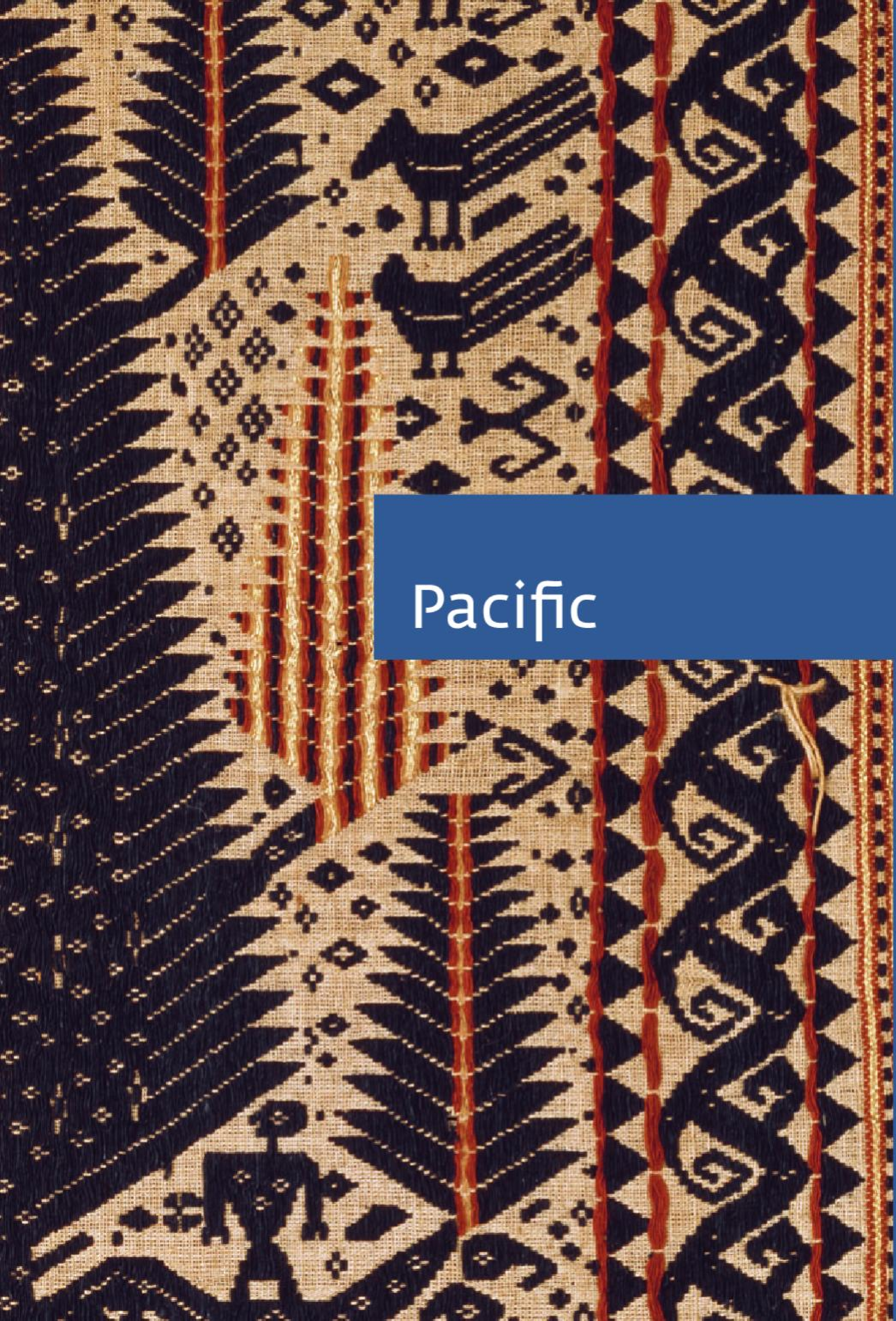
INDIA, GUJARAT

Shrine

Late 18th–19th century
Silver over wood
90 × 69 × 32 in. (228.6 × 175.3 × 81.3 cm)
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 1995.77.a–gg

The blend of religions and art forms in India during the Mughal period is evident in this large silver-over-wood shrine from Gujarat in western India. The domed top is derived from Islamic architecture in India, but the brackets and much of the decorative detail come from Hindu architecture and sculpture. The elephants, with men riding them, are symbols of regal power in many parts of India. By the early nineteenth century, when this piece was made, such a shrine could have been either Hindu or Jain in origin. It would have held a holy figure, now missing. The shrine has an impressive architectural presence, despite the missing image.





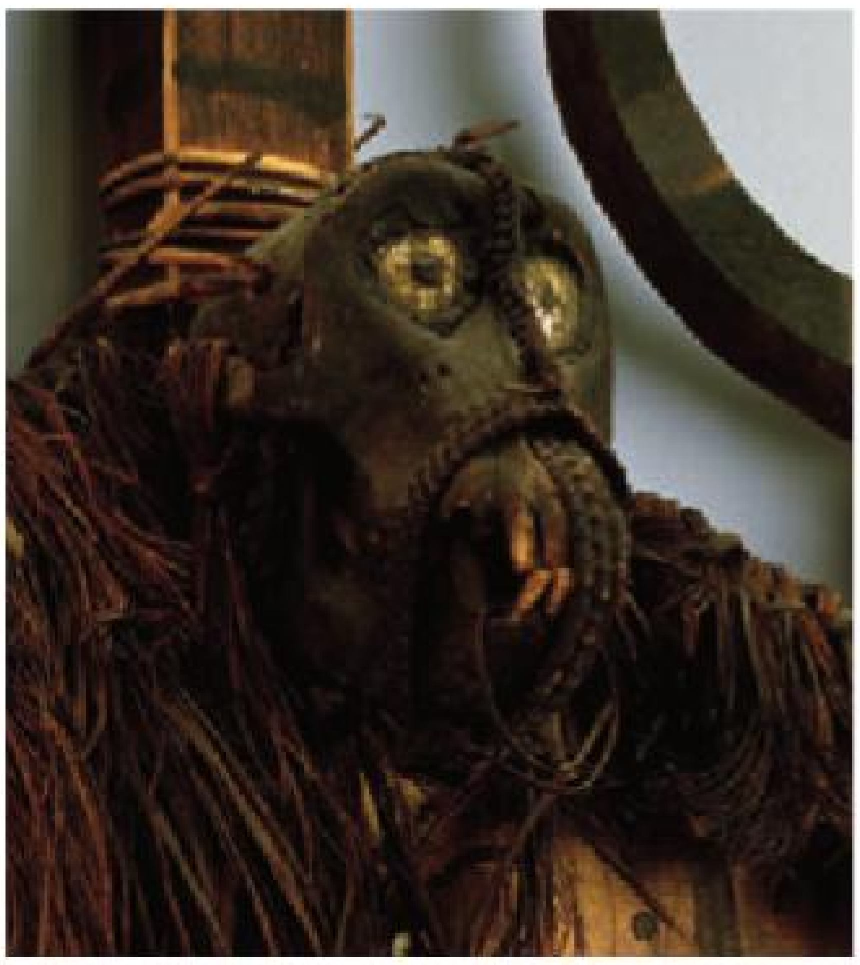
Pacific

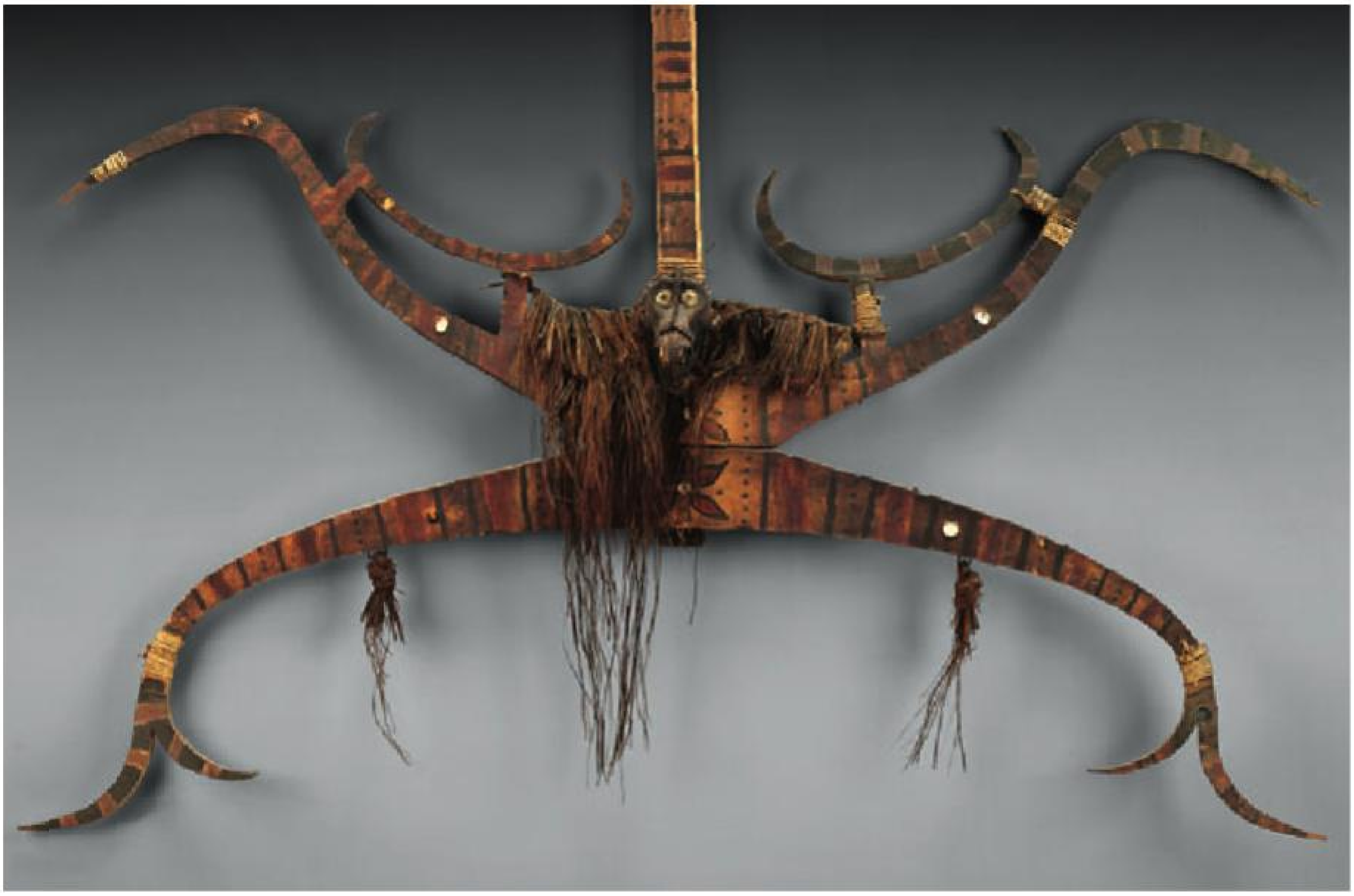
INDONESIA, WEST SUMATRA, MENTAWAI ISLANDS, SIBERUT ISLAND, TAILELEU VILLAGE

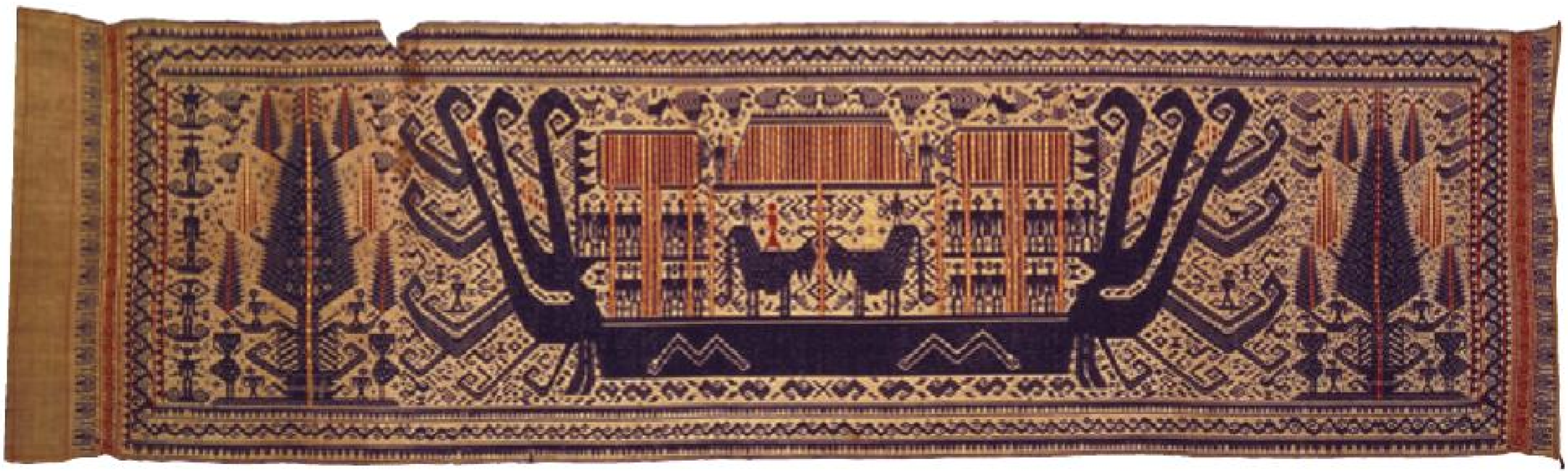
Protective figure (*jaraik*) in the form of an animal

c. 1900
Wood, pigment, shell, metal, rattan strips, grass fibers, and monkey skull
70 × 56½ × 12 in. (177.8 × 143.5 × 30.5 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2001.265.McD

In the regional art of Indonesia, animal imagery is second in importance only to images of the human figure. Along with faithful likenesses of monkeys, pigs, and water buffalo, there are creatures of the imagination: some are composites whose inspiration can be guessed, and others are less easily discerned. The people of Siberut created one of the most intriguing of Indonesia's mythical animals, the *jaraik*. This protective figure, which takes a variety of shapes, is carved to hang above the entrance to the innermost room in the communal longhouse, the place where important gatherings are held and where women and children sleep at night. The actual skull of a mature male macaque (monkey) animates the creature, despite being muzzled. The curving horizontal limbs have been interpreted as an archaic representation of the head of a water buffalo, with a pair of horns above and a pair of ears below, a legendary beast who carried the world on its head.





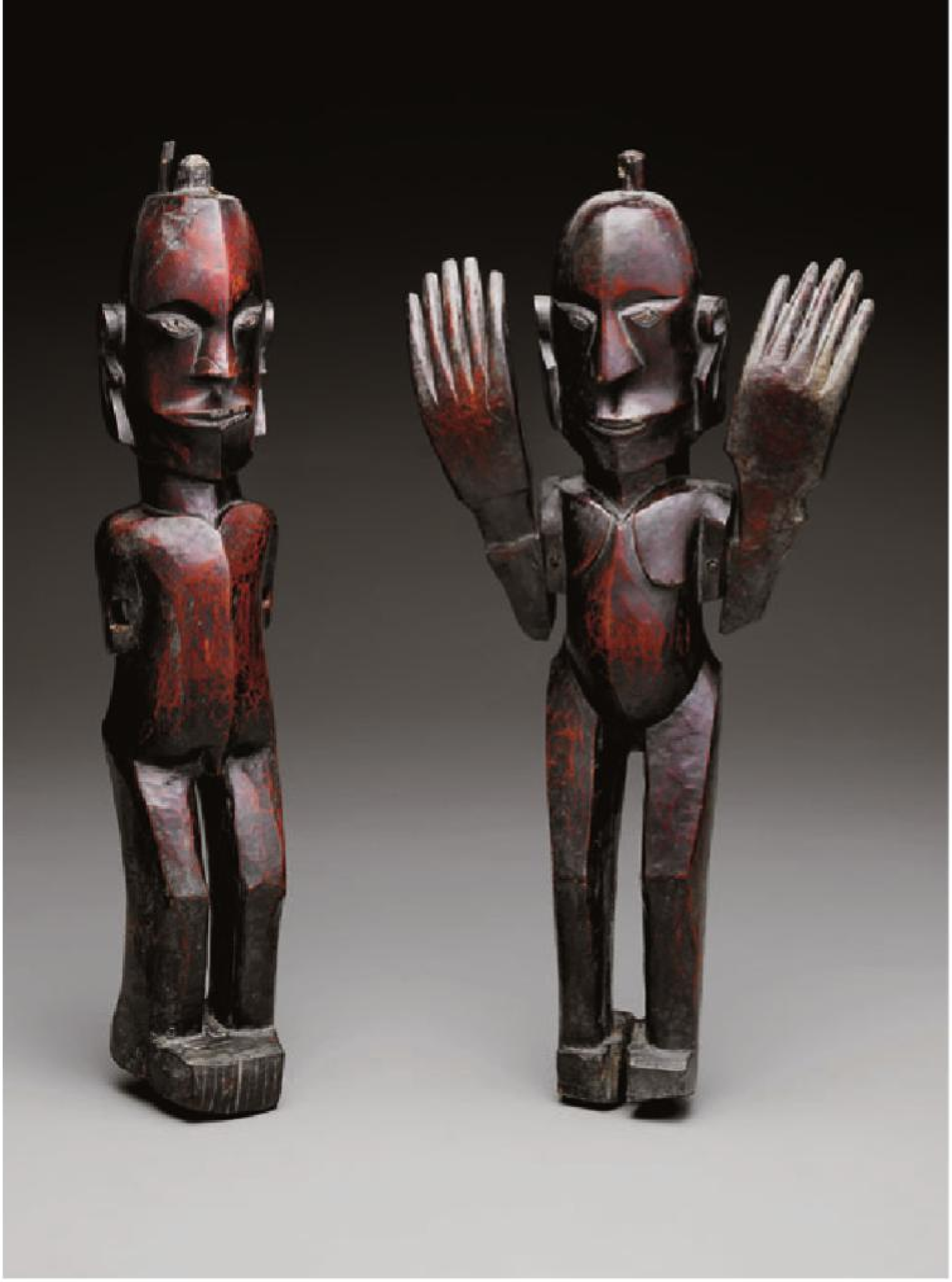


INDONESIA, SOUTHERN SUMATRA, LAMPUNG PROVINCE

Ceremonial hanging (*palepai*)

c. 1900
Cotton and metal-wrapped cotton yarns
24¼ × 95¾ in. (61.6 × 243.2 cm)
The Steven G. Alpert Collection of Indonesian Textiles, gift of The Eugene McDermott Foundation, 1983.79

One of the most dramatic Indonesian textiles is the ceremonial hanging called *palepai*, a long, horizontal cloth whose stylized motifs include a ship with scrolled prows (the central portion of this example), animals bearing riders, and architectural structures or trees. Ships are symbols of transition, of auspicious passage for the human spirit, which is especially vulnerable during rites of passage. The use of these textiles was restricted to titled members of the Lampung aristocracy, who had the right to hang them during rituals commemorating major life events: as a backdrop for the bride during a wedding ceremony, for the presentation of a child to the maternal grandparents at a naming ceremony, and for a funeral. The presence of the *palepai* defined ritual space. When several *palepai* were hung together, the placement of a particular textile reflected the rank of its owner and the relationship of the owner to other members of the social group.

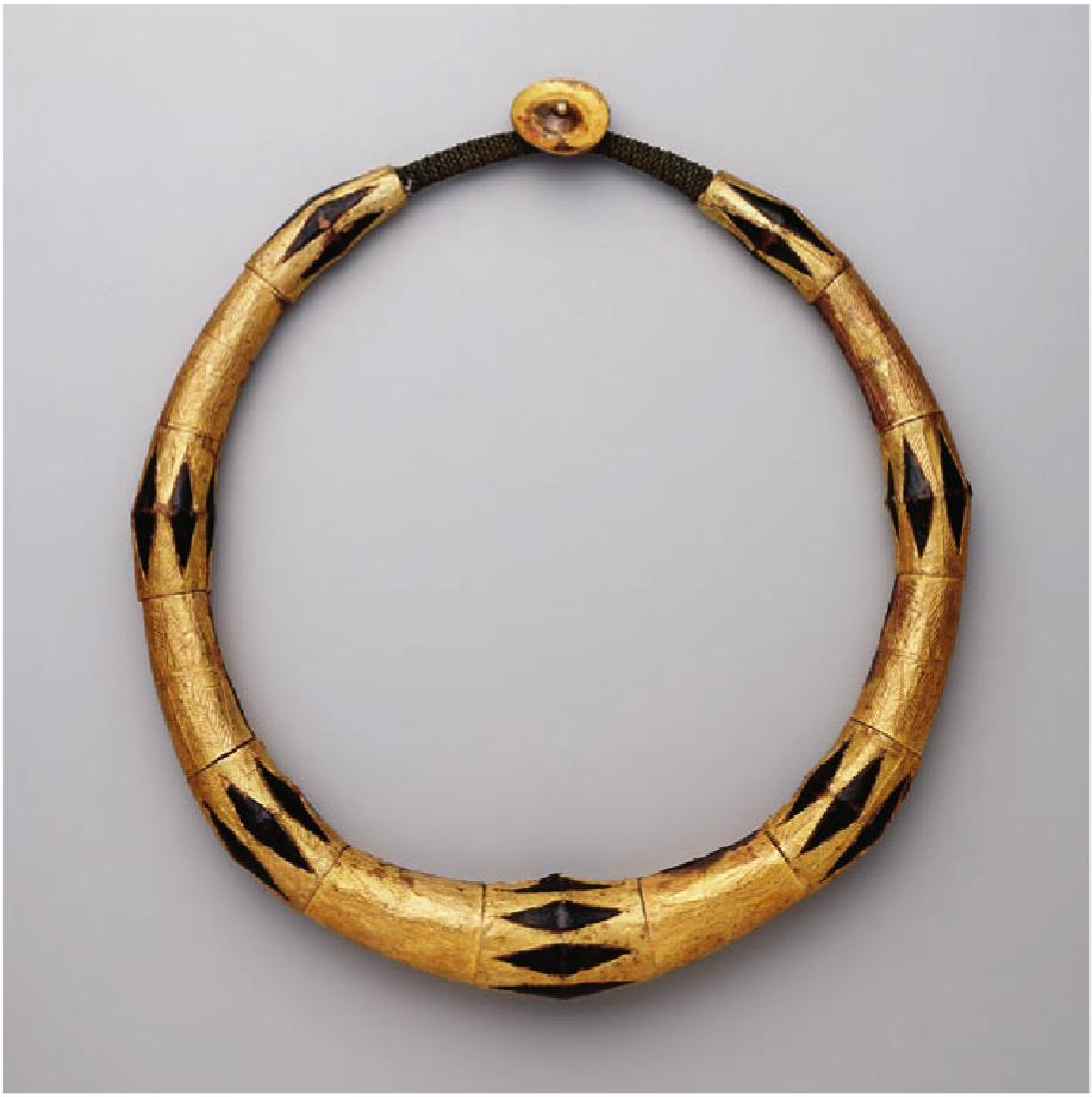


INDONESIA, NORTH SUMATRA, LAKE TOBA REGION, TOBA BATAK PEOPLE

Male and female ancestor figures

19th century or earlier
Wood
Male: 21 × 4¾ × 4½ in. (53.3 × 11.8 × 11.4 cm)
Female: 20¼ × 11 × 4 in. (51.4 × 27.9 × 10.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1995.33.McD and 2000.354.McD

In characteristic Batak style, these figures stand erect, their abstract bodies depicted frontally. The legs are slightly flexed, the feet square, with incised lines suggesting toes. On the male, holes at the elbows indicate that he, too, had forearms with large hands. The figures were likely clothed. As with other examples, the head was the sculptor's primary focus. The features are sharply delineated and are clearly the work of a single carver. The pair was reportedly kept together with a third sculpture. They were preserved and honored in the uppermost region of the house of the lineage founder, where they could be seen or touched only by a privileged few. Periodic offerings encouraged benevolent behavior, for the figures were also capable of inflicting harm.

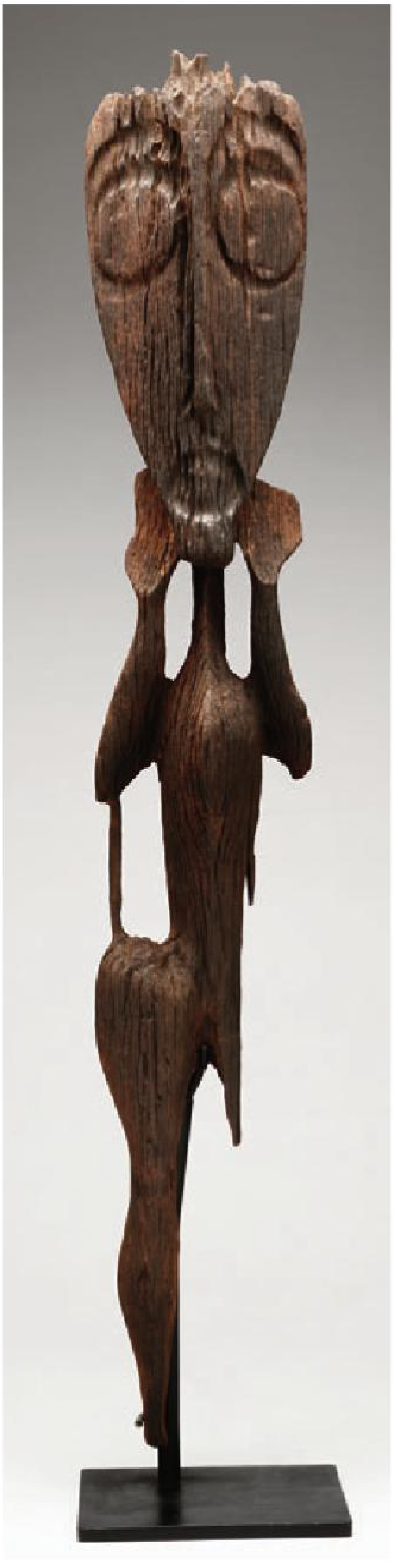


INDONESIA, NORTH SUMATRA, NIAS ISLAND

Nobleman's necklace (*kalabubu*)

19th century
Palmwood, brass wire, and gold
10 × 9¼ × 1¼ in. (25.4 × 23.5 × 3.2 cm)
Gift of The Nasher Foundation in honor of Patsy R. and Raymond D. Nasher, 2008.58

The small island of Nias, west of Sumatra and north of the Mentawai Islands, is known for its hierarchical society, elaborate feasts of merit (*owasa*), monumental commemorative stone sculpture, and boldly conceived objects of personal adornment, many worked from sheet gold. This necklace represents the type called *kalabubu*, which once symbolized success, prestige, and honor for the Nias warrior. The most familiar *kalabubu* is made of black coconut shell discs strung on brass wire. This example, which is more unusual, features long segments of carved palmwood, also strung on brass wire. The addition of thin sheet gold indicates ownership by a wealthy nobleman. Here diamond-shaped cuts in the gold reveal a dark, polished wood core. Delicately engraved triangles give texture to the burnished surface of the gold. Gold signified not only wealth and status but a connection to the supernatural.

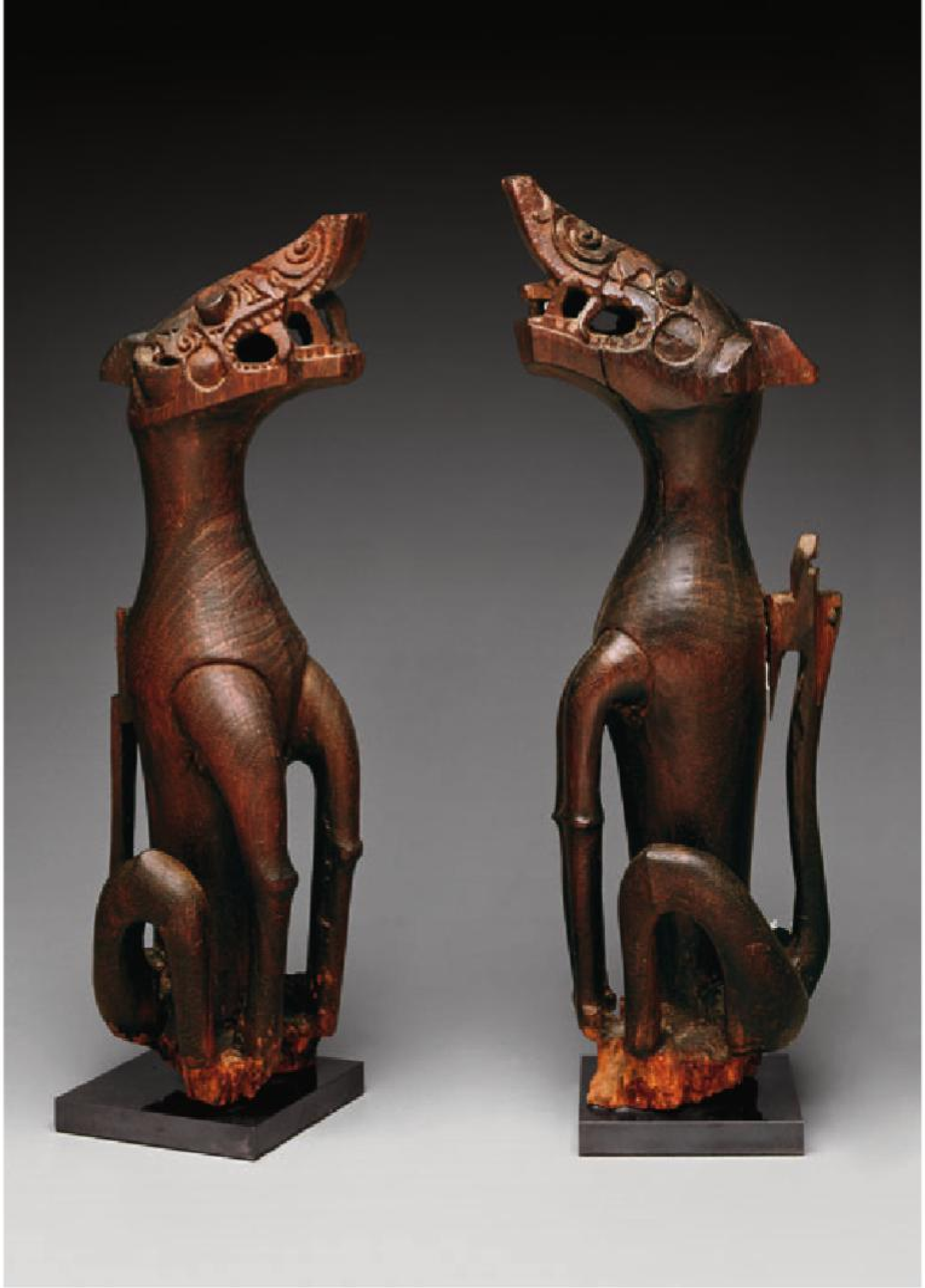


INDONESIA, EAST KALIMANTAN, MAHAKAM RIVER REGION, BELAYAN RIVER, KENYAH-KAYAN COMPLEX, POSSIBLY BAHAU OR BAHAU-RELATED PEOPLE

Standing figure

c. 1300–1800
Ironwood
65½ × 10 × 6 in. (166.4 × 25.4 × 15.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
2001.268.McD

In Island Southeast Asia, wood sculpture rarely survives in its original setting for more than one or two hundred years. In the late twentieth century, however, objects emerged in Kalimantan, in the Indonesian area of the island of Borneo, that seemed to be considerably earlier, deserving of the stylistic designation *archaic*. They were associated with rivers, with water and mud, an environment that both preserved them and modified them. This figure is one of those sculptures. The figure appears human, but eerily so. Something about it is inherently wild, emphasized by the wide, round eyes and the flat, upraised hands on either side of the small mouth with bared teeth. Despite the weathered surface, the figure conveys intense emotional content. The indigenous peoples who have lived in this region more recently have erected imposing figural sculptures at the edges of fields, on the banks of streams, at crossroads, and close to the longhouse. The figures serve to guard and protect the community from all manner of evil. This archaic sculpture probably served a similar purpose.



MALAYSIA, SARAWAK, MIDDLE RAJANG RIVER REGION, KAYAN PEOPLE

Pair of mythical animals (*asos*)

19th century
Wood
Each: 30½ × 8 × 10 in. (77.5 × 20.3 × 25.4 cm)
The Roberta Coke Camp Fund and the Museum League Purchase Fund, 1995.34.1–2

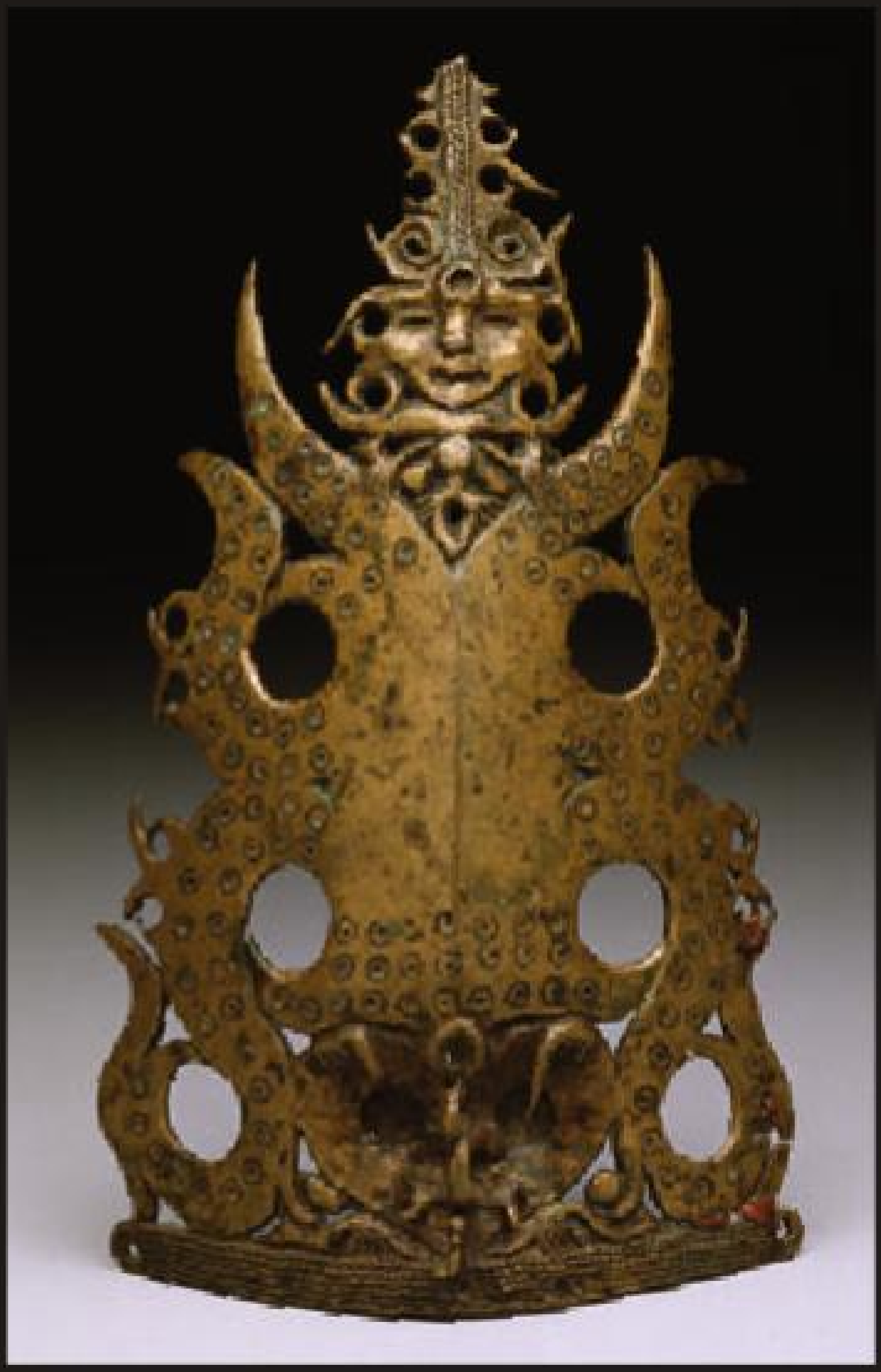
A prominent and widespread theme of the art of Borneo is a mythical animal that combines attributes of the dog and dragon in a single creature called *aso*. This animal signifies protection and status, and use of the image is traditionally restricted to the upper class. The animals' notched tails indicate that the objects functioned as supports for another element, presumably something flat and horizontal. The dogs, two of an original group of four sculptures, would have faced outward at the corners, their tails supporting the horizontal member with pegs or dowels. In Kayan culture, low tables were the prerogative of the elite. The tables are said to commemorate the prowess of the Kayan warrior. They functioned to receive ritual offerings.

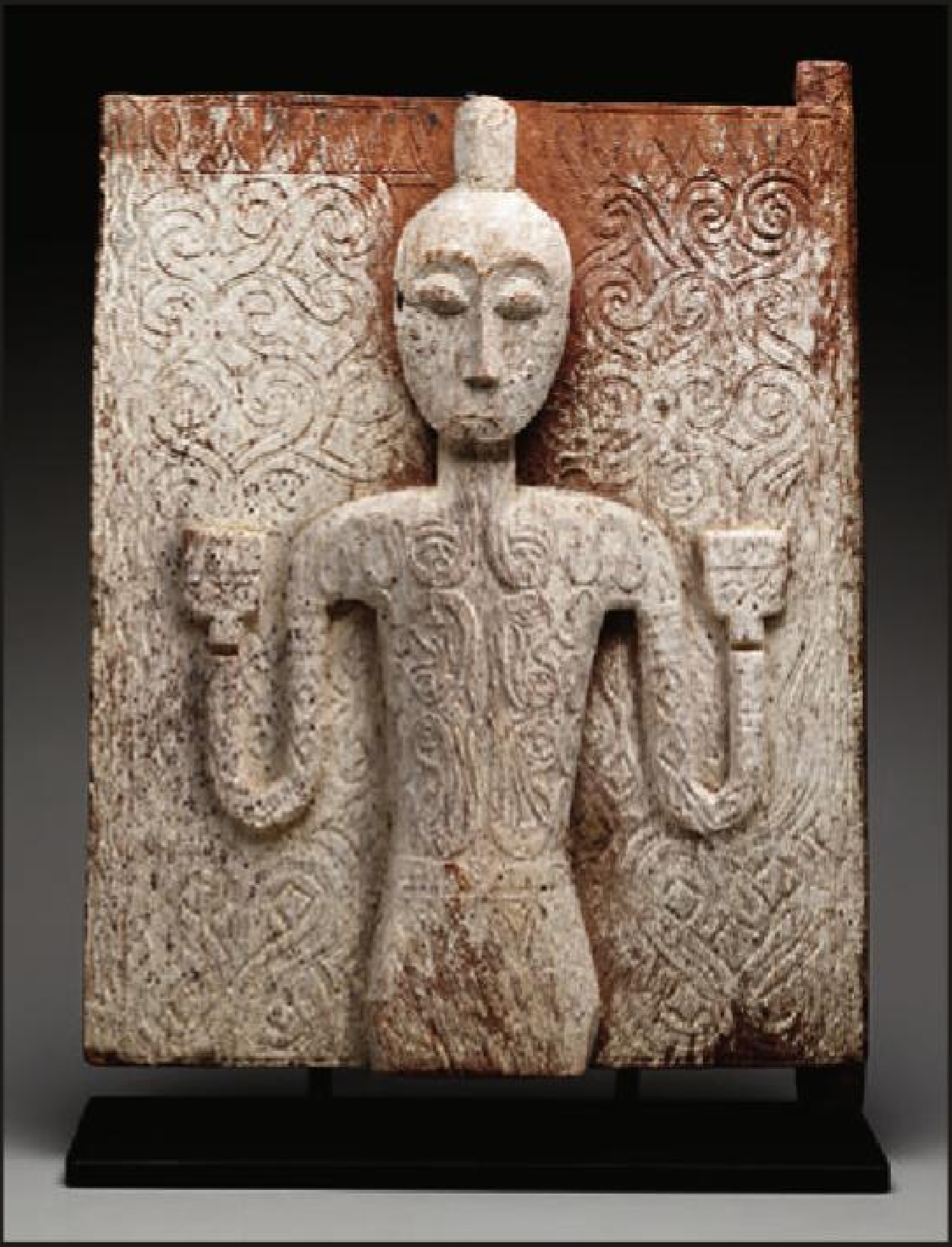
INDONESIA, EAST KALIMANTAN, UPPER MAHAKAM RIVER REGION, KENYAH-KAYAN COMPLEX, POSSIBLY BAHAU PEOPLE

Warrior's headdress ornament with frontal figure

19th century or earlier
Brass
6½ × 3⅞ × ⅞ in. (16.5 × 9.8 × 2.2 cm)
The Roberta Coke Camp Fund, 1994.248

Metal ornaments of this type were attached to a warrior's basketry helmet and worn centered above his forehead. At once emblems of rank and protective charms, these objects were generally made of brass, and they seem always to depict a stylized frontal figure. This example is unusual for its iconographic complexity. A heart-shaped face dominates the lower portion of the ornament. Delicate hands grasp the upper edges of this face, which seems to belong to a writhing beast whose body is depicted by S-shaped spirals along the outer edges. The profusion of spirals and curves forms a triangle with a human figure at its apex. The triumphant expression on the face of this figure suggests martial prowess or the apprehension of power from a totemic animal, perhaps embodied by the heart-shaped face below.





INDONESIA, SOUTH SULAWESI, SA'DAN TORAJA PEOPLE

Door with human figure

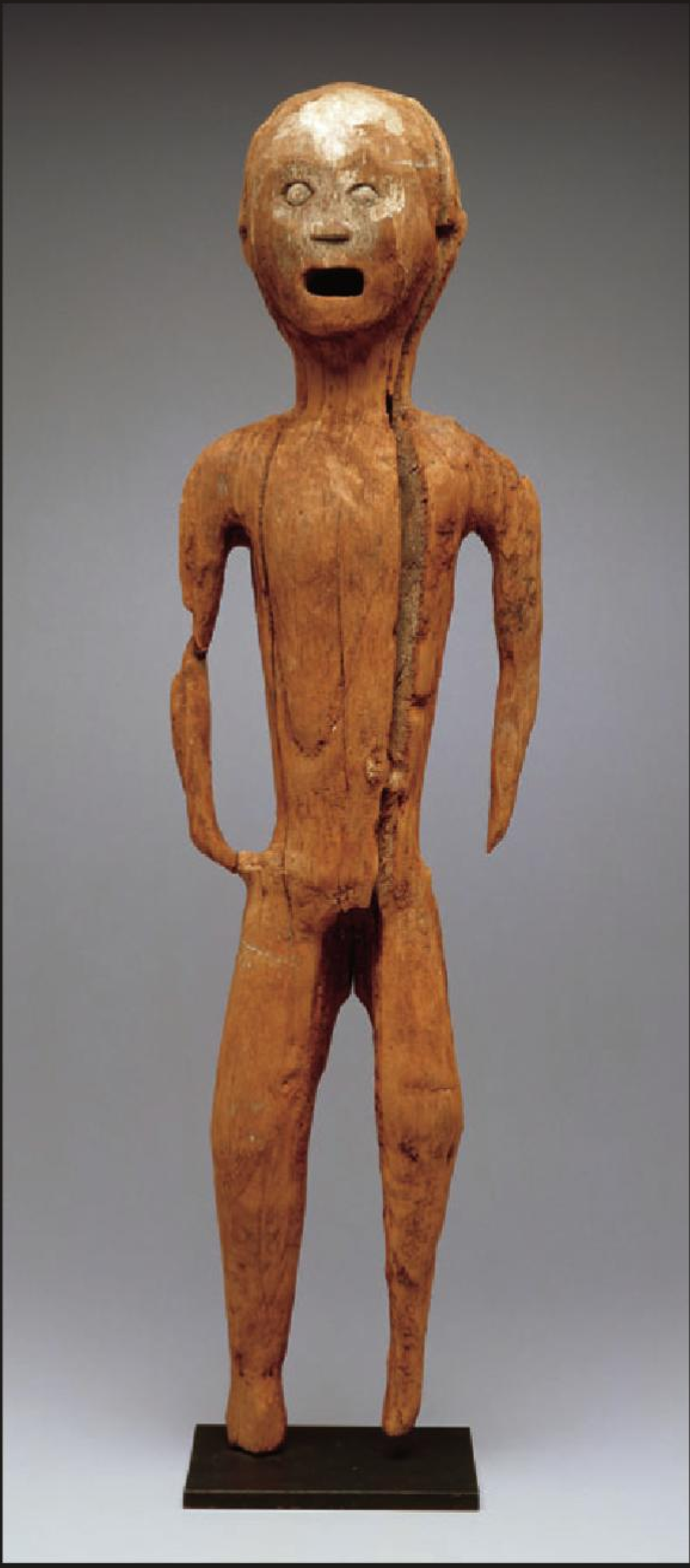
18th or 19th century
Wood
21¾ × 16½ × 4½ in. (55.3 × 41.9 × 11.4 cm)
Gift of The Eugene McDermott Foundation, 1991.362

INDONESIA, SOUTH SULAWESI, TORAJA PEOPLE

Funerary figure (*tau tau*)

19th century or earlier
Wood
32¾ × 9⅜ × 6¾ in. (83.2 × 23.9 × 17.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1980.2.McD

Two types of sculpture are associated with Toraja funerary traditions. One is the distinctive image of the deceased—the *tau tau* (right), literally "little person," but also "the shadow of the soul" or "the soul that is seen." After the funeral, this sculpture in wood, finely clothed, is placed in a balcony chiseled from the face of a steep limestone cliff. The *tau tau* looks down upon the world of the living, a reminder of the relationship between ancestors and their descendants. This *tau tau* represents the earliest known style. Its taut limbs and primal scream create a haunting, emotionally charged image. The Toraja also carved hardwood doors (left) to seal tombs in the cliffs. The image is usually the head of a water buffalo, but here a serene figure emerges from a field of interlocking scrolls. Elaborate tattoos cover the torso and stylized arms. Once the mark of the most successful Toraja warrior, these tattoos and the knot of hair atop the head suggest warrior status for the figure and for the occupant of the tomb.

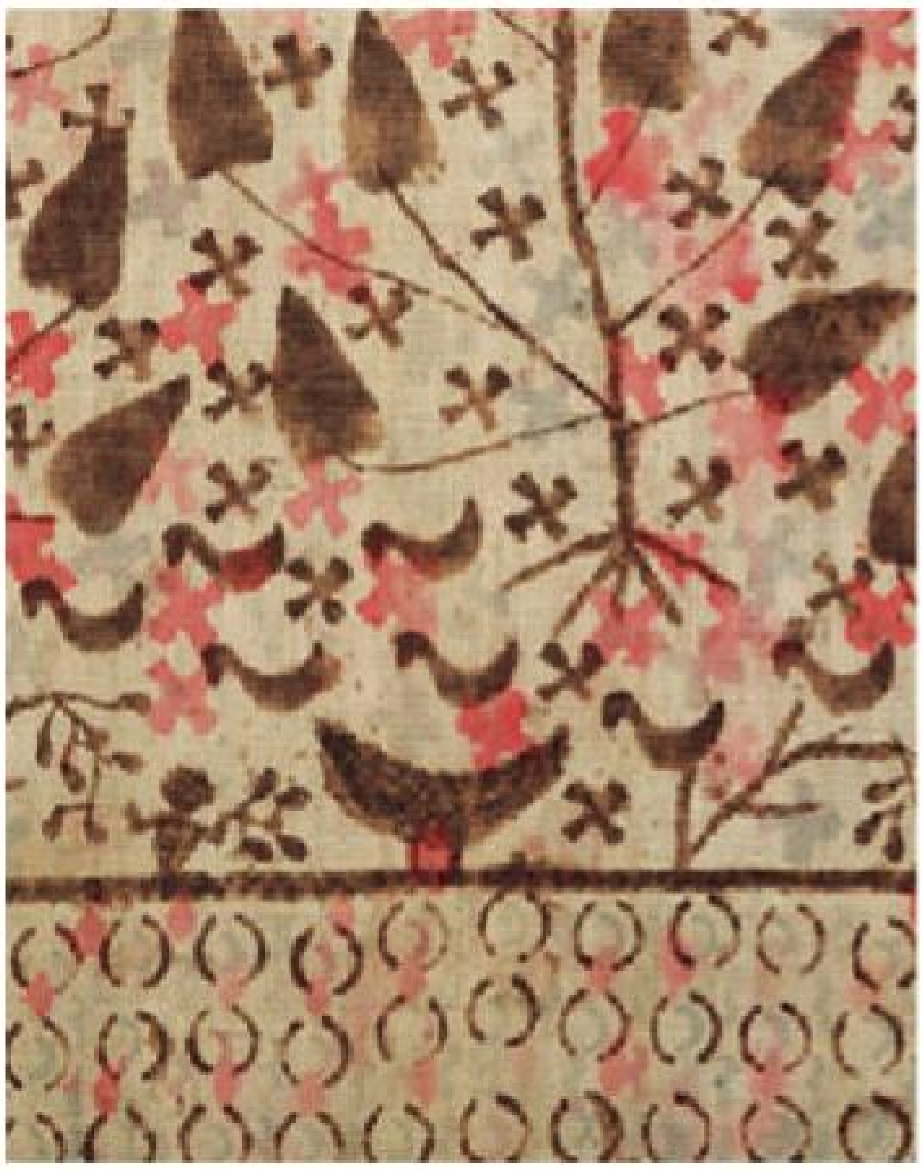


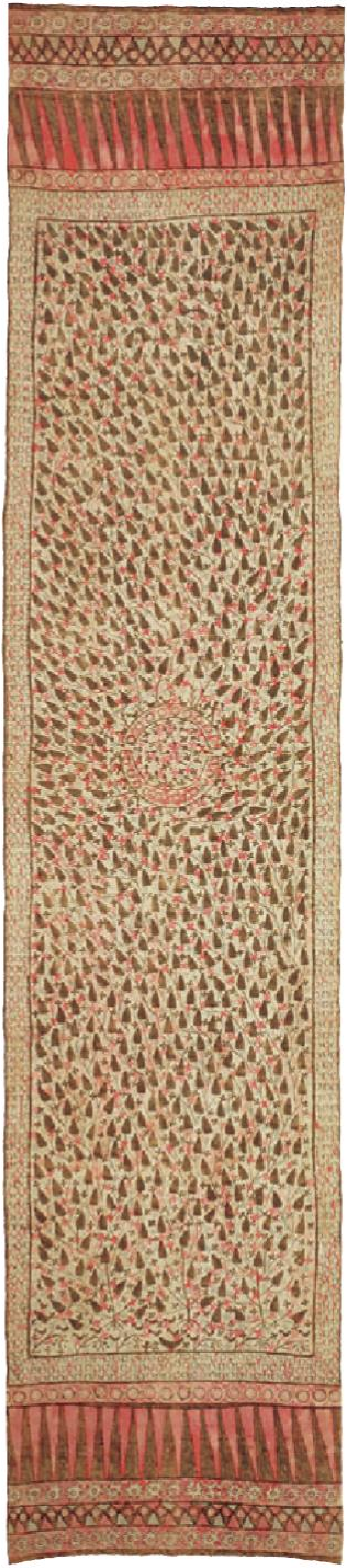
INDONESIA, SOUTH SULAWESI, MA'KALE AREA, SA'DAN TORAJA PEOPLE

Sacred textile (*mawa'*) with fish pond and leafy plants

Probably early 20th century
Cotton cloth, stamped and painted
133 × 29¾ in. (337.8 × 75.3 cm)
The Steven G. Alpert Collection of Indonesian Textiles, gift of The Eugene McDermott Foundation, 1983.114

The word *mawa'* (or *maa'*) designates a large rectangular textile that the Sa'dan Toraja consider sacred. Whether imported patterned cloth from India or the stamped and painted type once made locally, *mawa'* were thought to have extraordinary powers and were often given personal names. The indigenous stamped and painted *mawa'* embody the intimate relationship between the Sa'dan Toraja people and their environment. The textiles almost always refer to the rice field. A circular area at the center alludes to the small pond that remains after the rice is harvested, attracting both humans and ducks on this example. Here brown triangles course gracefully upward or to the right, depending on the orientation of the cloth. Both directions suggest hopes for increase and prosperity.



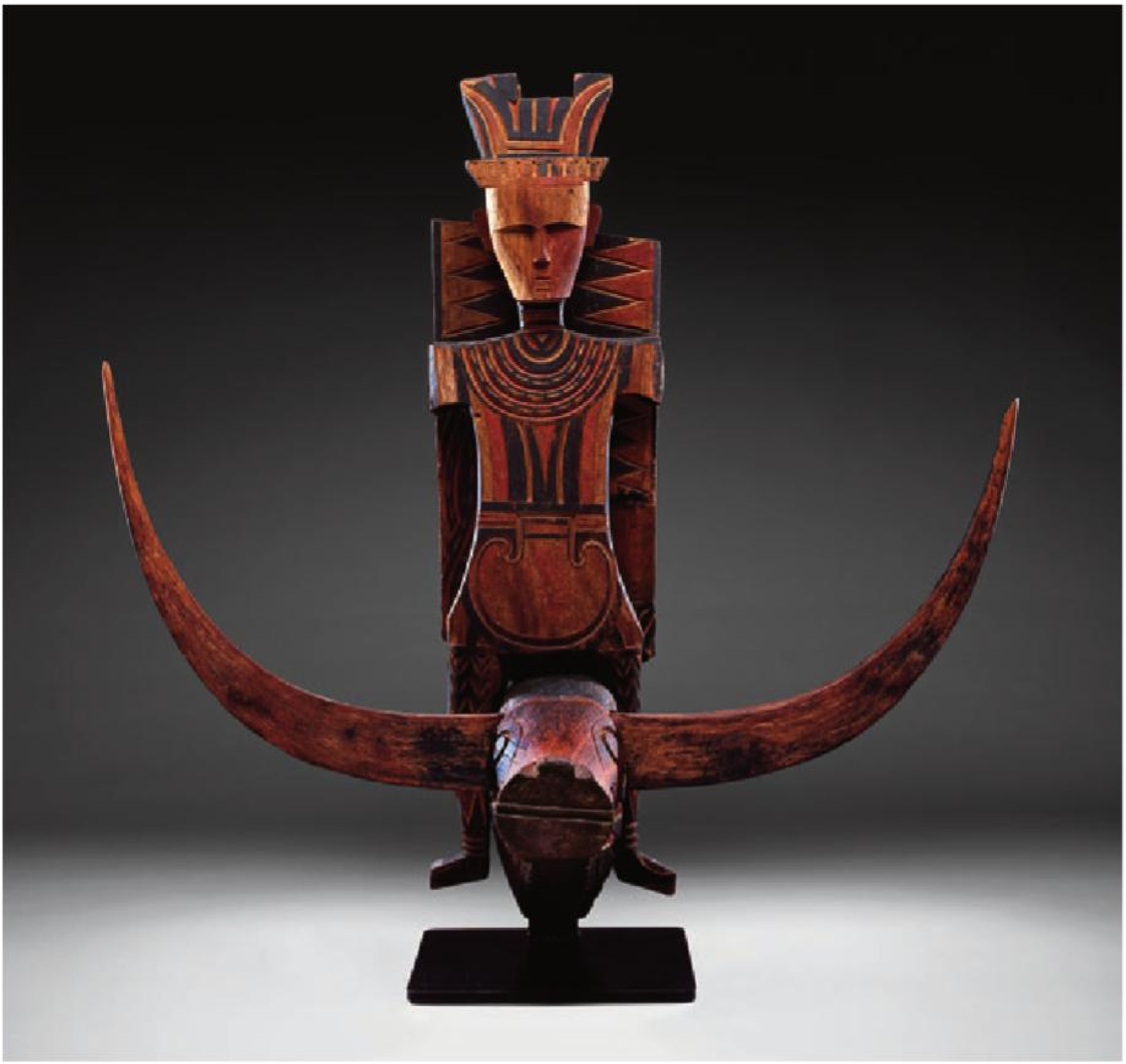


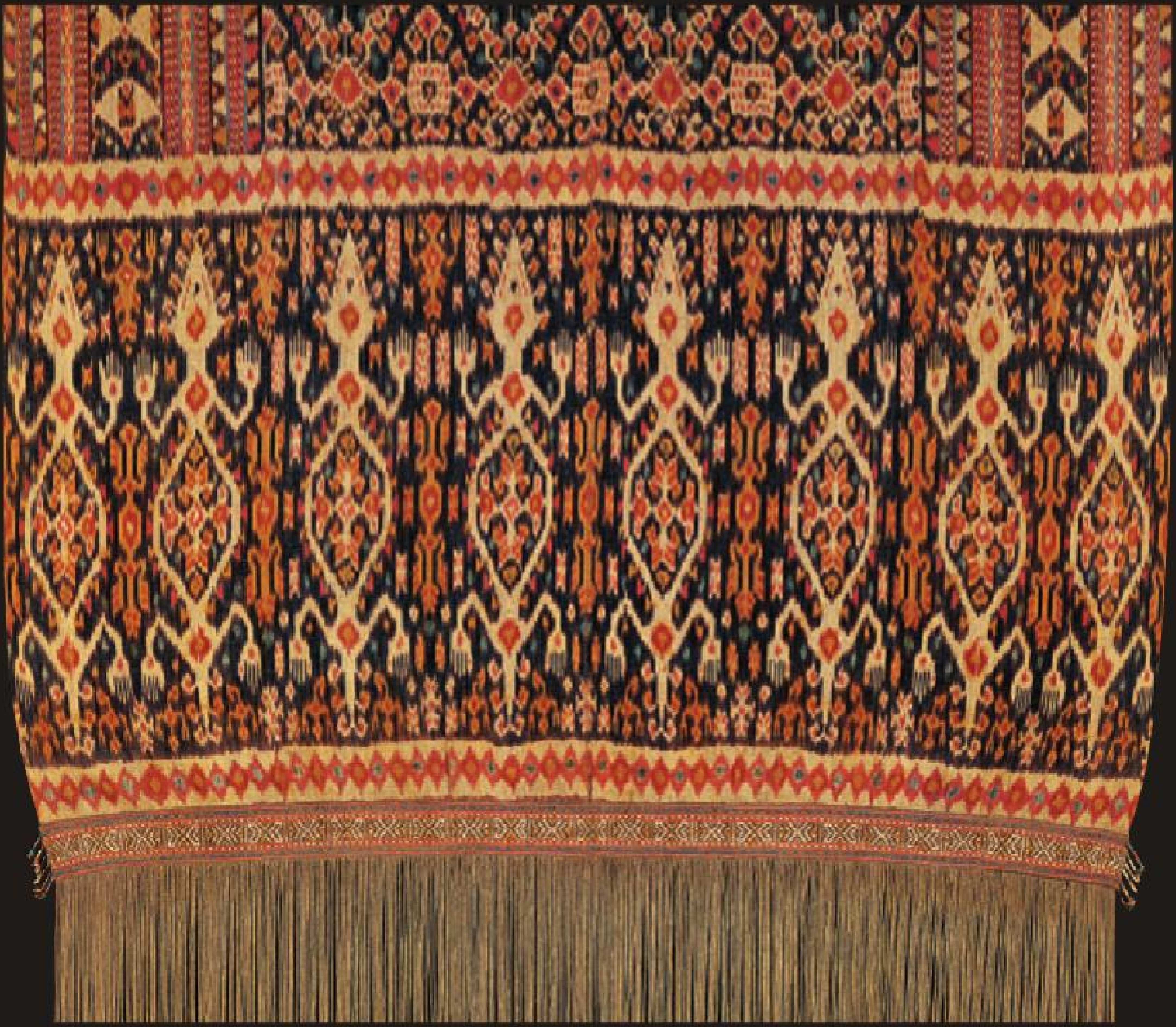
INDONESIA, SOUTH SULAWESI, OSANGO VILLAGE, MAMASA TORAJA PEOPLE

Male figure and water buffalo head from a house façade

Early 20th century
Wood and pigment
50½ × 52½ × 21 in. (128.3 × 133.4 × 53.3 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2001.269.McD

Toraja noble houses are imposing buildings distinguished by a roof that sweeps upward at each end and by their densely carved and painted façades. Mamasa Toraja houses are broader and lower than their Sa'dan Toraja counterparts, and only Mamasa houses feature human figures. Here a male warrior figure is shown astride a water buffalo, a symbol of status and ritual wealth throughout the Toraja area. The figure wears an elaborate circular collar and an apronlike pendant that hangs from his waist. Both elements of dress may represent an ancient tradition, as might the chevronlike tattoos on his legs. In its original architectural setting, the impact of this sculpture was complemented by a second figure and buffalo head at the opposite corner of the ancestral house. These two flanked an animal head at the center. The stark, simple carving style enabled the sculptures to be read from a distance.





INDONESIA, LESSER SUNDA ISLANDS, EAST SUMBA, KANATANG VILLAGE

Man's shoulder or hip cloth (*hinggi*)
(DETAIL)

Late 19th century
Cotton
104 × 43¾ in. (264.2 × 111.1 cm)
The Steven G. Alpert Collection of Indonesian Textiles, gift of The Eugene McDermott Foundation, 1983.91

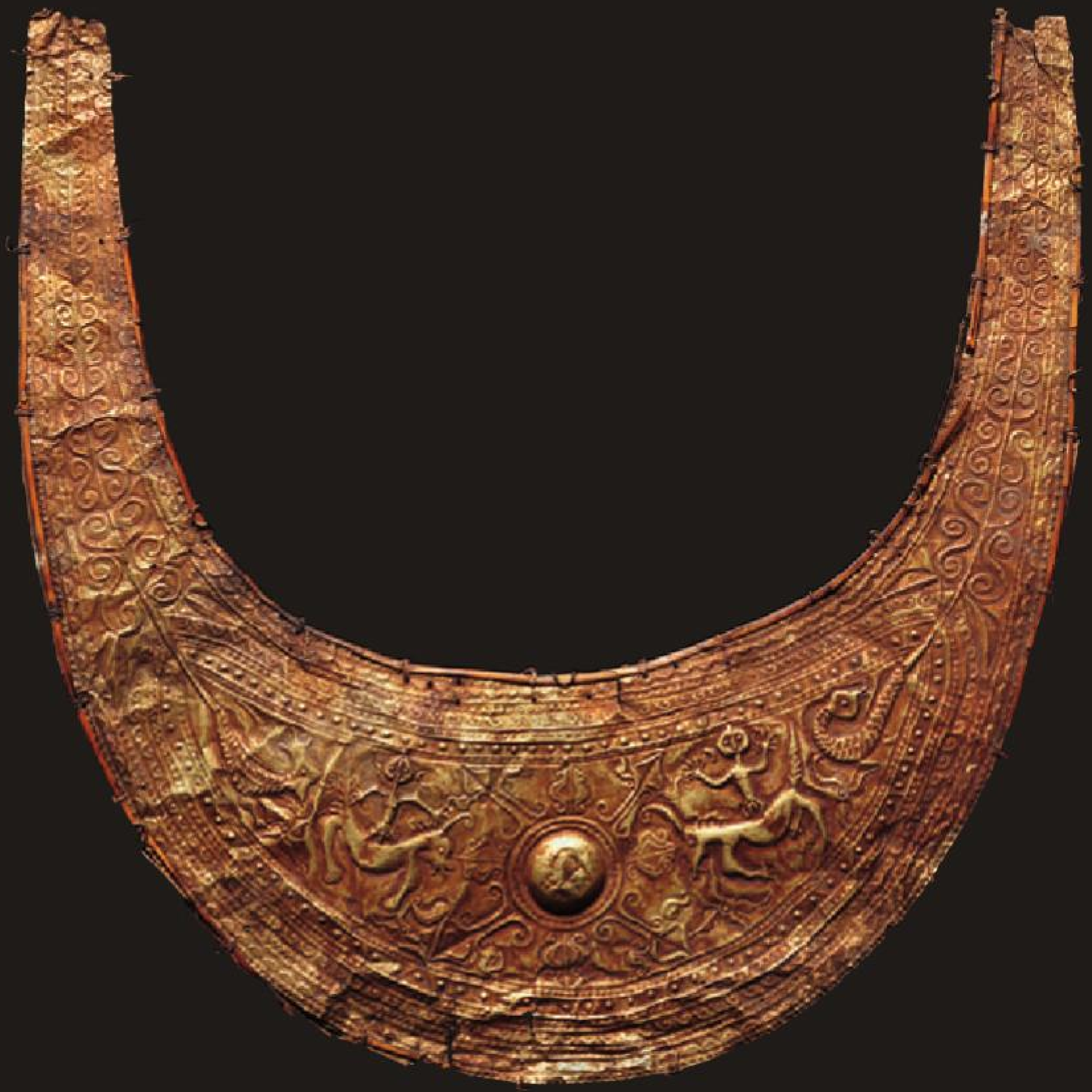
In East Sumba's gender-associated system of gift exchange, metal weapons and gold ornaments are considered male and textiles female. When a gift includes more than one textile, the complementary requirement is fulfilled by pairing the *hinggi*, the man's hip cloth or shoulder cloth, with the *lau*, the woman's tubular skirt or sarong. *Hinggi* are woven and worn in pairs, one wrapped around the hips and the other draped across a shoulder. The primary means of patterning these textiles is the tedious process called *ikat*, which involves tying and dyeing the lengthwise (warp) yarns before weaving begins. Older royal examples such as this one are characterized by a broad center field with wide flanking borders. The schematic floral design on the backs of the crocodilian creatures on the border and on the center field was inspired by silk textiles woven in Gujarat, India. Those cloths, called *patola*, were traded throughout Indonesia, where they were treasured as sacred heirlooms.

INDONESIA, LESSER SUNDA ISLANDS, WEST SUMBA, ANAKALANG

Crescent-shaped ornament (*tobelo*)

19th century
Gold with rattan binding
10¾ × 10¼ × ¼ in. (27.3 × 26 × .6 cm)
Gift of The Nasher Foundation in honor of Patsy R. and Raymond D. Nasher, 2008.65

Large, crescent-shaped gold ornaments were sacred house treasures both in East Sumba, where they were called *lamba*, and in West Sumba, where the word used was *tobelo*. An ordinary *tobelo* could be worn as a forehead ornament by the raja's son during special dances, but more powerful examples such as this were sacred objects used by the raja's priest to contact ancestral spirits. The shape of these objects recalls the horns of the water buffalo, which are placed below the doorways of royal houses, or the prows of a ship, a symbol of safe passage throughout Island Southeast Asia. The scene on the ornament suggests a mythic landscape: tiny figures riding horned animals flank a central sunlike orb; scaly serpents emerge from the tendrils that grow upward along the horns of the crescent.

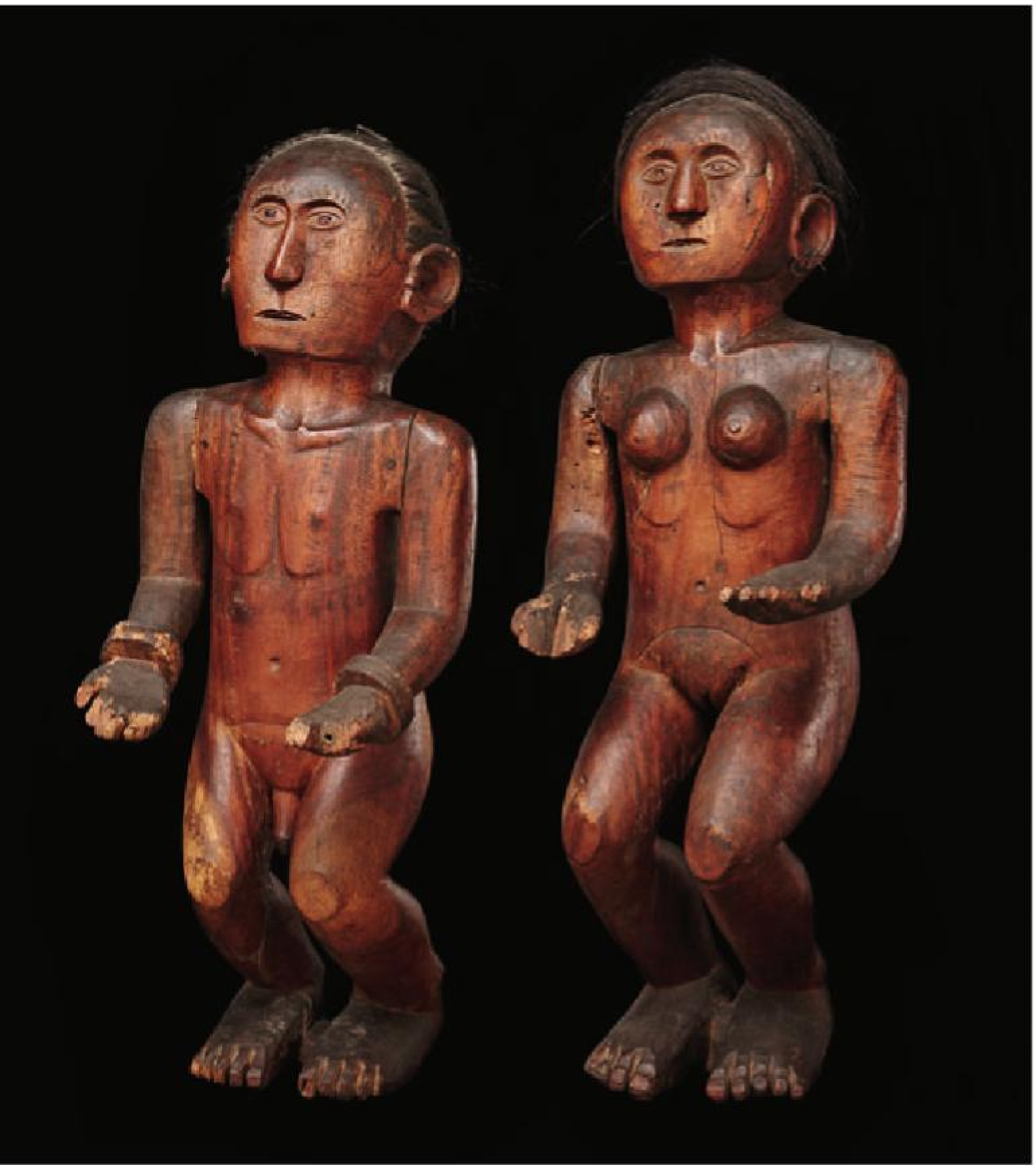


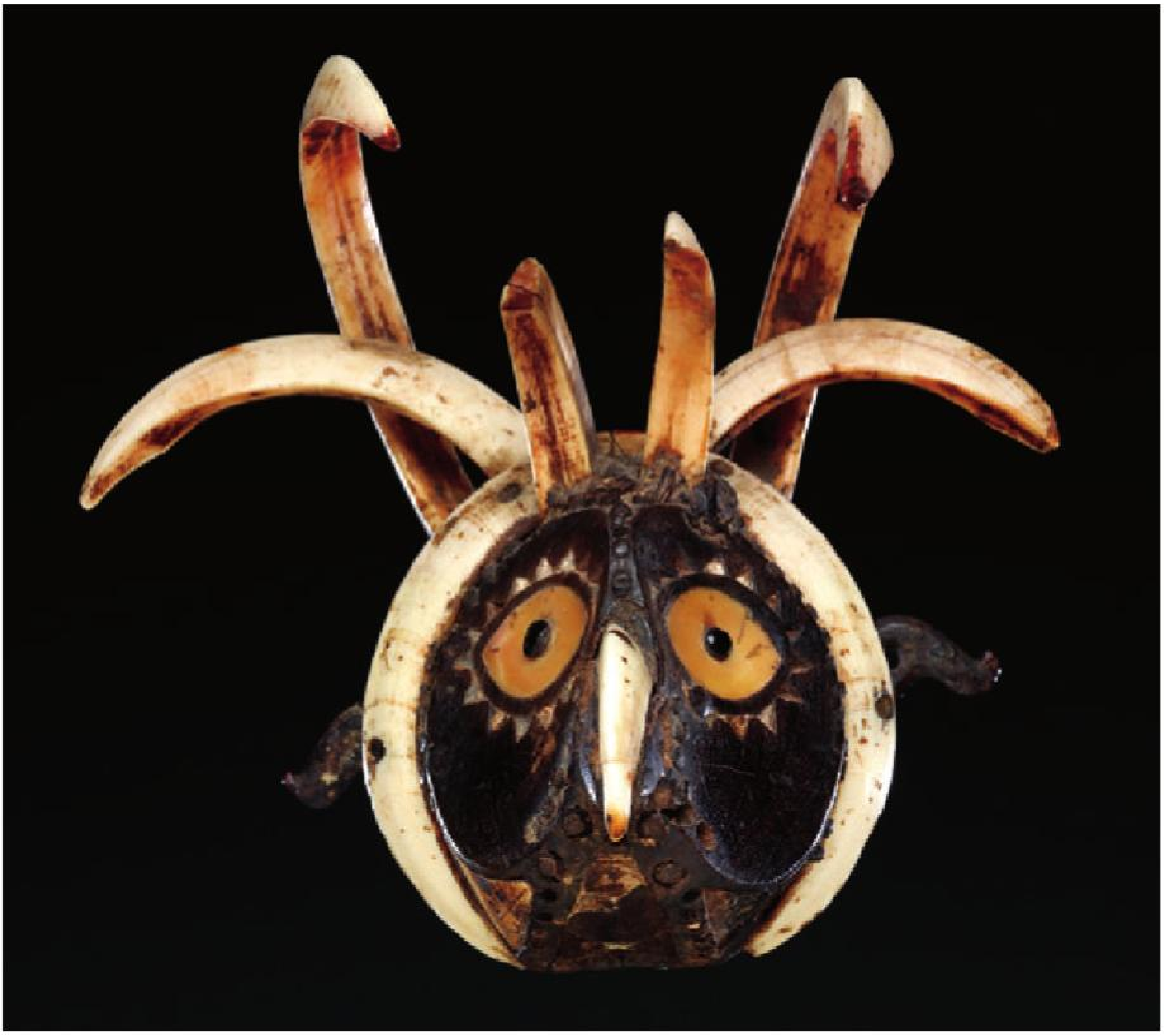
INDONESIA, LESSER SUNDA ISLANDS, WEST-CENTRAL FLORES, NAGÉ PEOPLE

Pair of ancestor figures (*ana deo*)

Early 20th century
Wood, horsehair, and glass
Female: 28 × 10½ × 10 in. (71.1 × 26.7 × 25.4 cm)
Male: 25¼ × 9½ × 11½ in. (64.1 × 24.1 × 29.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2001.270.1–2.McD

In Indonesian sculpture, images of the human figure often evoke the ancestral presence. They are reminders that in the traditional animist religion, a reciprocal relationship exists between ancestors and their living descendants. The ancestors depend on the living to feed and honor them, while the living need ancestral guidance and blessings. A pair of ancestor figures conveys another layer of animist belief—the pairing of complementary opposites that signals balance and harmony. The degree of naturalism and spirit achieved in these two sculptures sets them apart from most Flores ancestor figures. Real hair (from horses) and bits of glass that suggest glistening eyes draw attention to these expressive sculptural forms. The sculptor rendered both anatomical details and a sense of gesture and energy. Together, this couple bends down ever so slightly, their heels rising accordingly; they extend their open palms, as if in supplication.



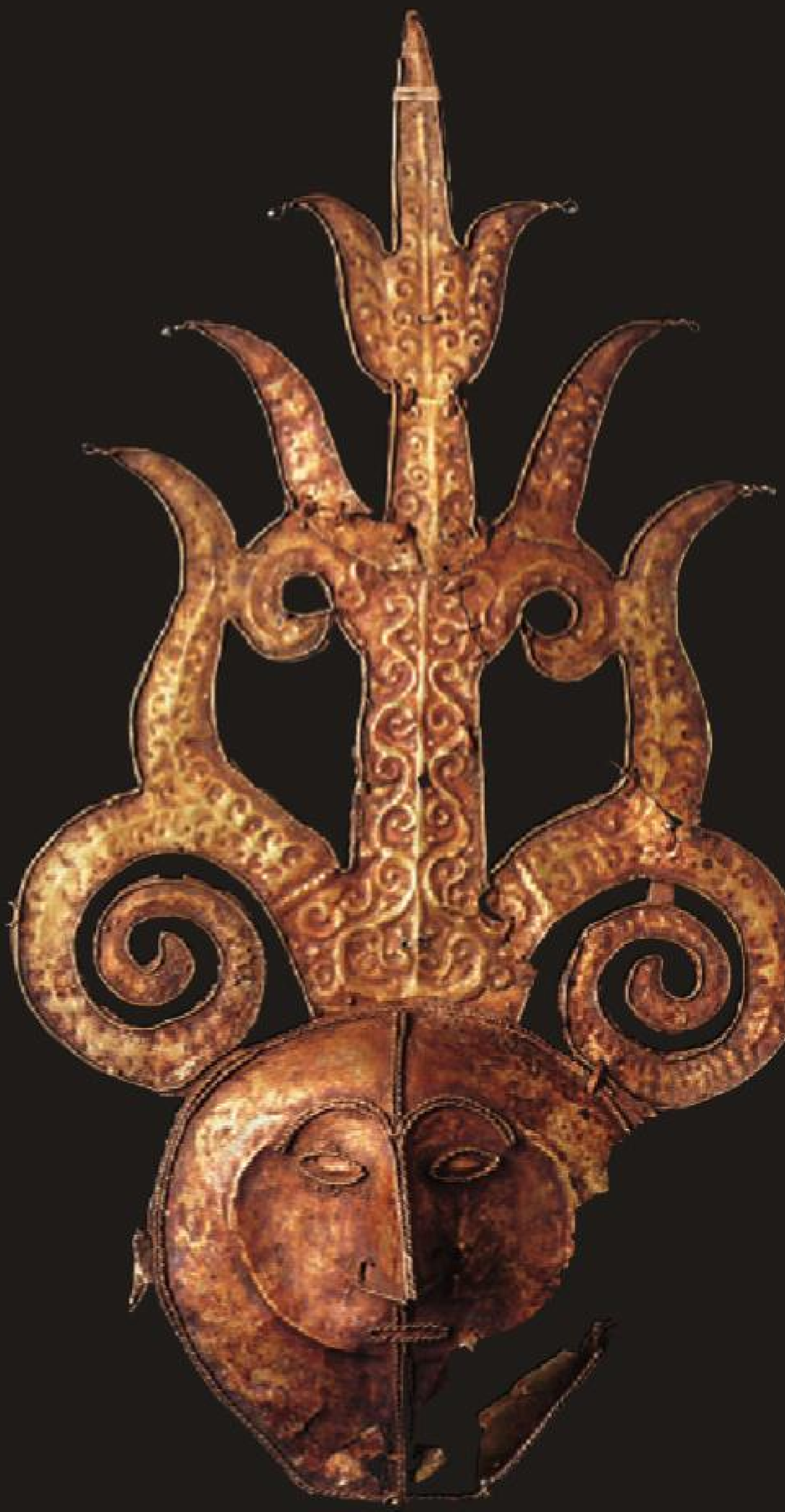


INDONESIA, SOUTHEAST MOLUCCAS, LETI ISLAND, LUHULELI VILLAGE

Mouth mask depicting the head of a bird

19th century
Wood, boars' tusks, clamshell, mother-of-pearl, buffalo horn, resinous material, and pigment
5½ × 6⅜ × 5¾ in. (14 × 16.2 × 14.6 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1997.141.McD

On the island of Leti, ritual dances featured a small sculpture representing the head of an animal. The dancer held the masklike object in his mouth by the tab extending from the back of the head. Only a few complete examples are known to have survived: two masks in European museum collections, which represent pigs, and this mask, which depicts a bird. The imagination of the artist is apparent here in the improbable use of boars' tusks to create the white feathers that rise above the head and encircle the face. The mouth masks are associated with a distinctive fertility ritual called *porka*, the goals of which were increase and abundance among human beings, animals, and plants, as well as the renewal of creation.



INDONESIA, SOUTHEAST MOLUCCAS, TANIMBAR ISLANDS, YAMDENA ISLAND

Mask with elaborate crest

19th century or earlier
Gold
11½ × 6¼ × 1½ in. (29.2 × 15.9 × 3.8 cm)
Gift of The Nasher Foundation in honor of Patsy R. and
Raymond D. Nasher, 2008.67

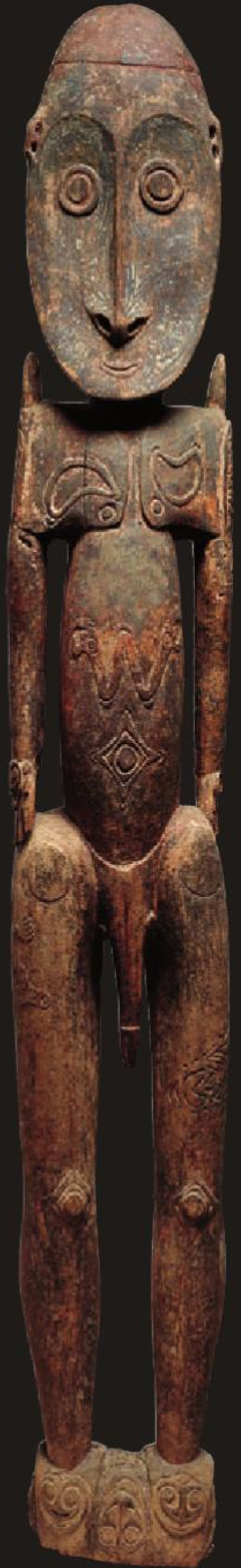
In eastern Indonesia, the scattered groups of small islands known as the Moluccas are the original "Spice Islands," which inspired the voyages of discovery by Christopher Columbus and Ferdinand Magellan. The Southeast Moluccas are somewhat outside the spice trade to the north. They lie at the crossroads of several cultural areas, each of which has contributed to Moluccan ritual, social organization, and art. The art of this area is rare and little known. Bold spirals and gently tapering leaves rise above the small-scale mask of this majestic ornament. The symbolism of this intriguing object is elusive. Head-hunting was common throughout the Southeast Moluccas, so it is tempting to see the mask as a metaphor for the intimate relationship between human sacrifice and fertility.

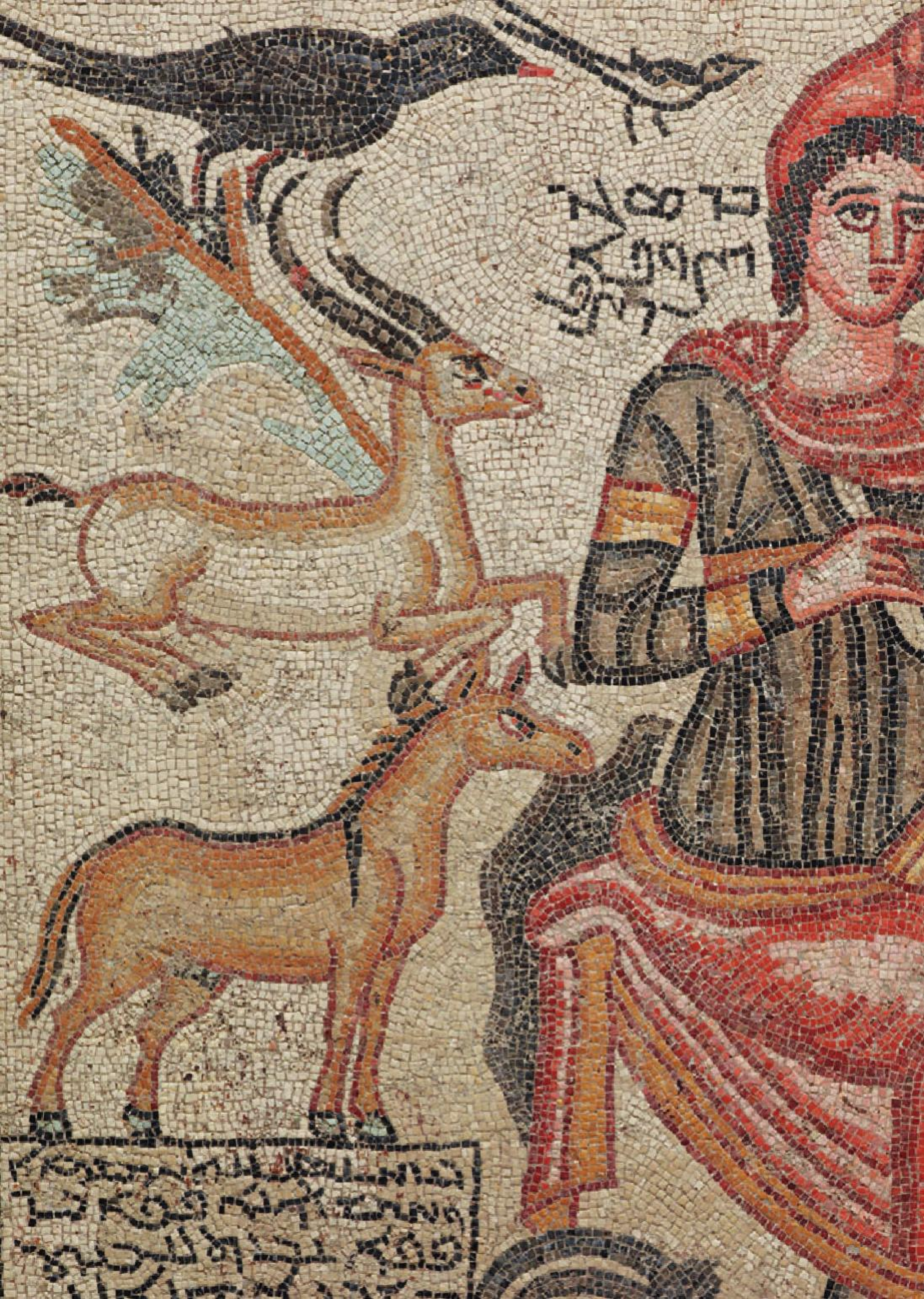
PAPUA NEW GUINEA, MIDDLE SEPIK RIVER REGION, YAMOK VILLAGE, SAWOS PEOPLE

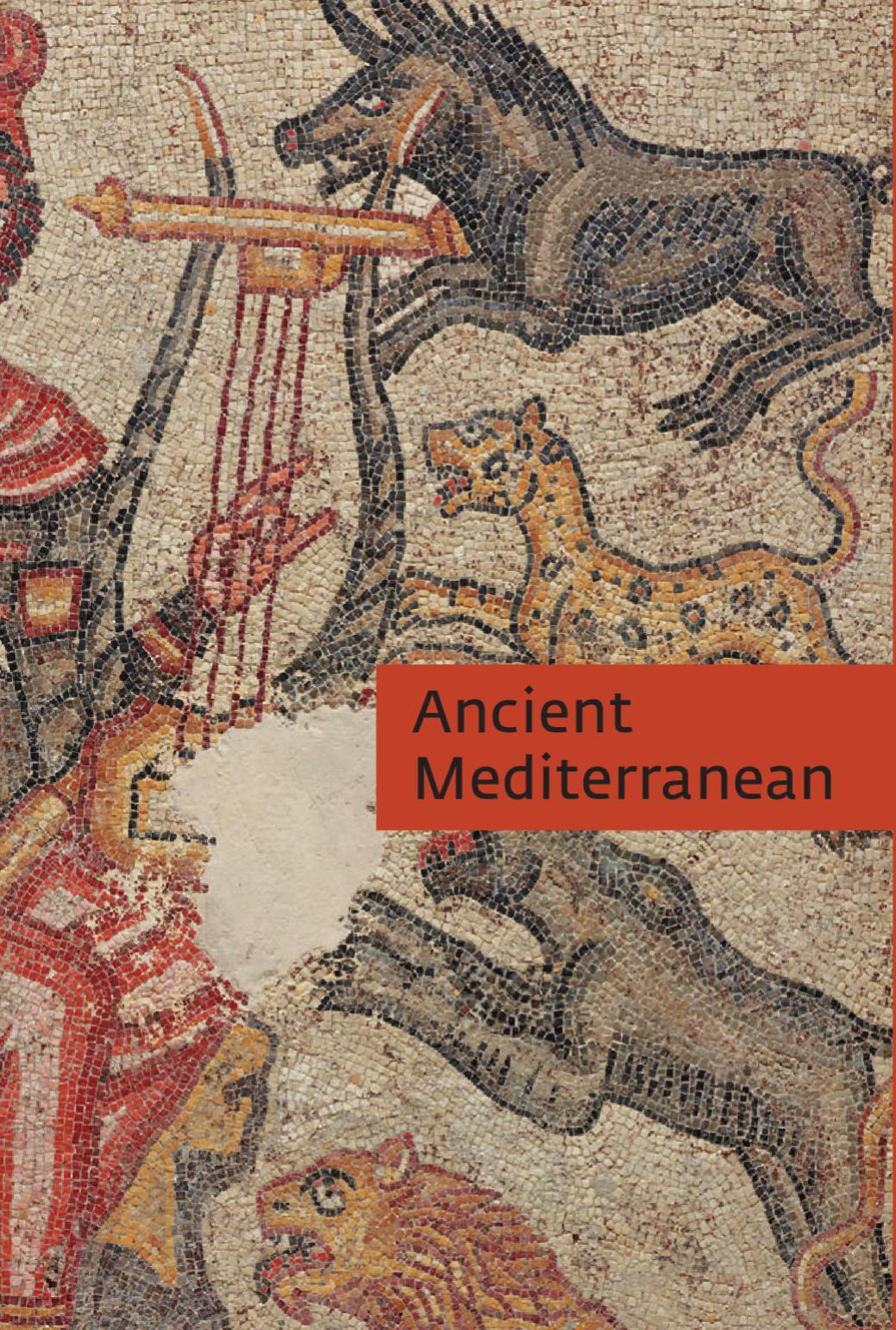
Male ancestor figure named Malabi

c. 1890–1910
Wood and paint
89½ × 13¼ × 9 in. (227.3 × 33.7 × 22.9 cm)
The Eugene and Margaret McDermott Art Fund, Inc.,
1974.5.McD

At the village of Yamok, north of the Sepik River, Sawos men carved larger-than-life figures. Each figure represented a male ancestor, probably more mythological than real, and each had a name. These monumental sculptures once dominated the interior space of the men's ceremonial house, where they were probably tied to the supporting architectural posts. As the posts supported the house, so the founding ancestors and their descendant clan members supported the village. Researchers traced this imposing figure to a specific village and longhouse and restored his name. Malabi's large, oval face shows remnants of curvilinear painting, perhaps a reference to head-hunting, and the spikes on his shoulders may once have supported skulls taken in head-hunting raids. Several motifs on the body of the sculpture probably represent scarification. Ritual scarification was part of a young man's initiation into the secret and exclusively male world of the ceremonial house.







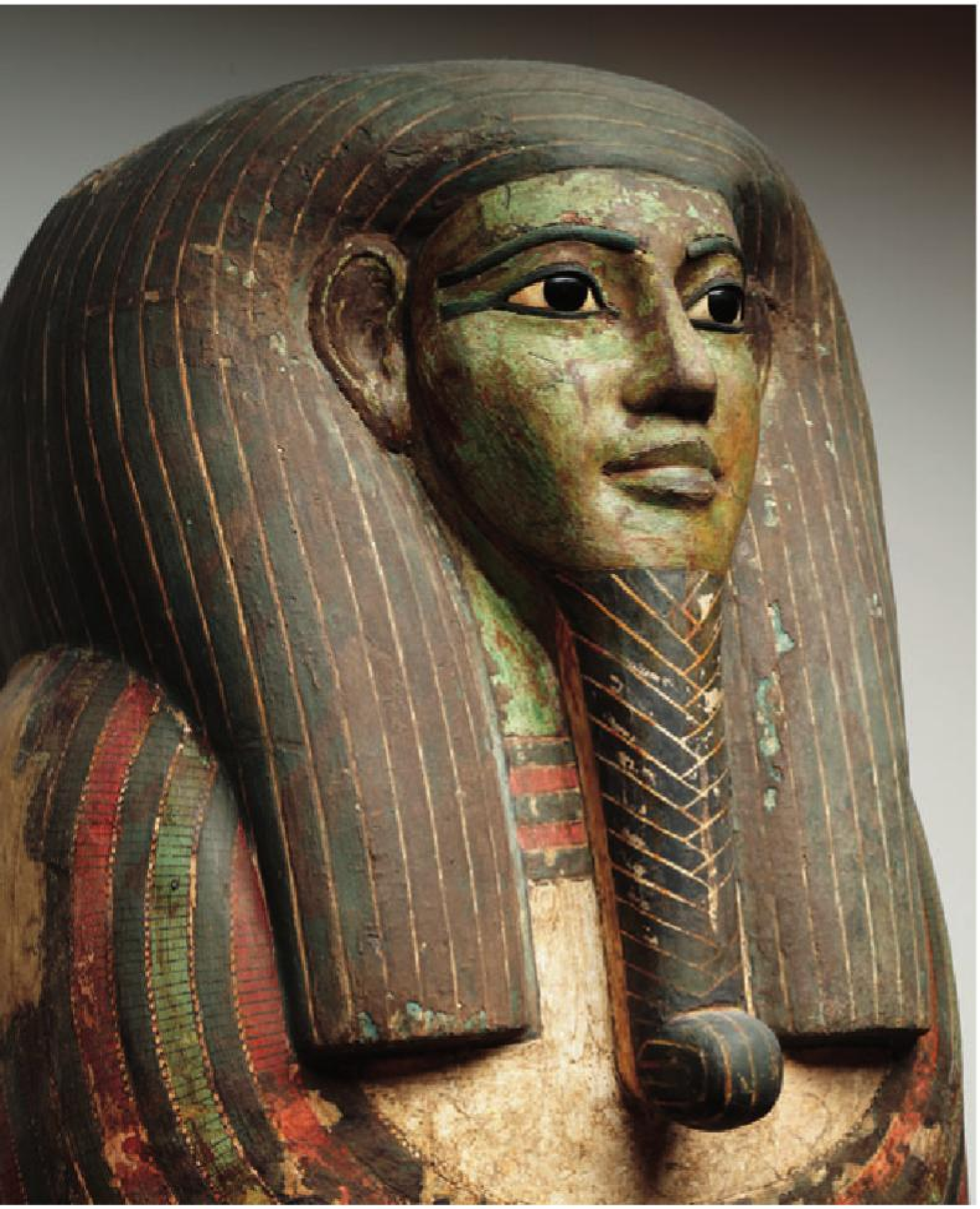
Ancient Mediterranean

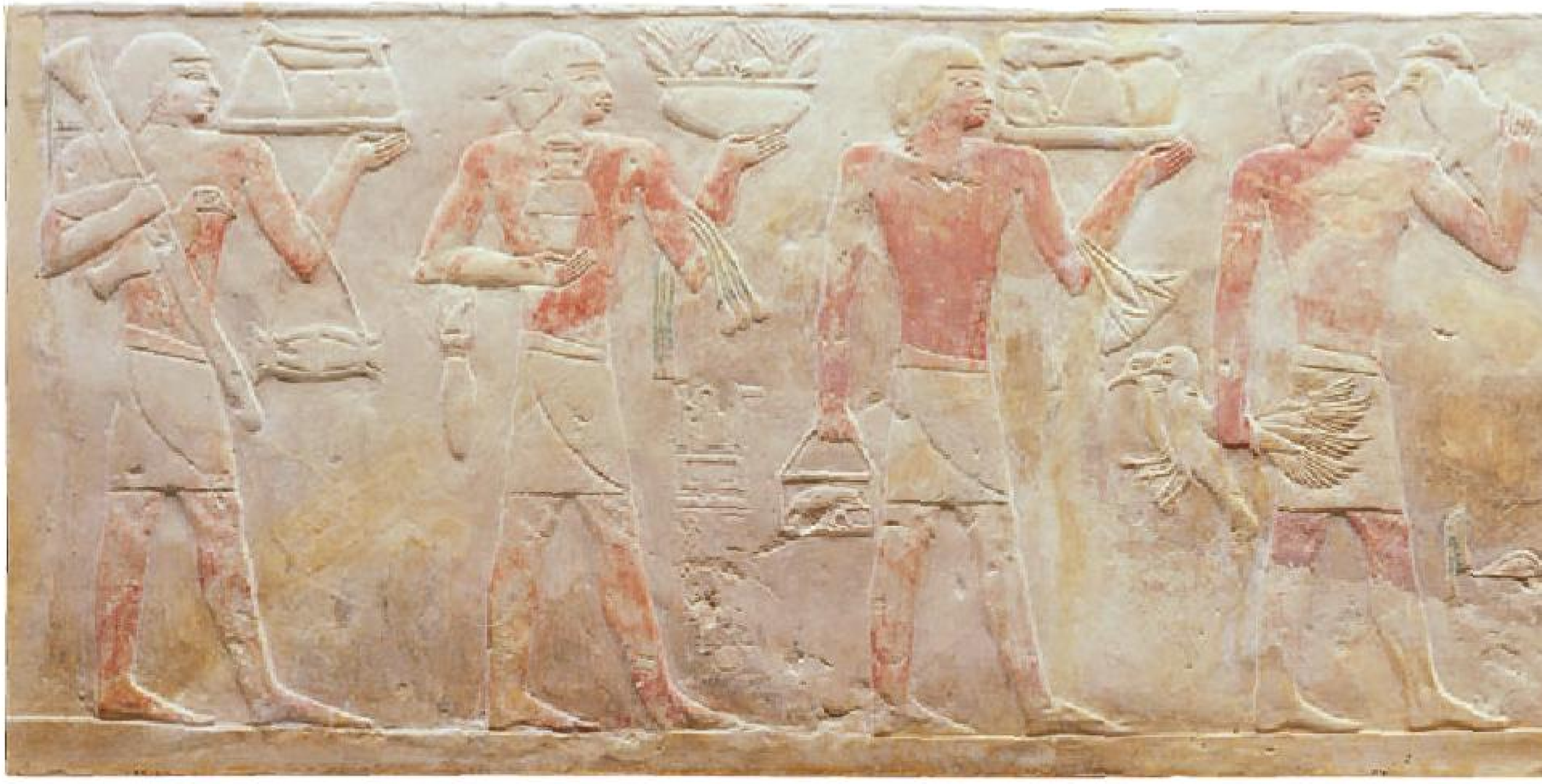
EGYPTIAN

Coffin of Horankh (detail)

c. 700 BC
Wood, gesso, paint, obsidian, calcite, and bronze
76¾ × 18 × 16½ in. (195 × 45.7 × 41.9 cm)
Cecil and Ida Green Acquisition Fund, 1994.184

By the Late Period, many Egyptians could afford elaborate tomb furnishings and funerary rites, which they believed ensured a happy afterlife. During the 25th Dynasty, the mummy of a man named Horankh was buried in this coffin, which is made of painted gesso over wood. Both the inscription and the artistic treatment of the head identify him with Osiris, lord of the dead. He wears a king's headdress, the royal false beard, and a noble broad collar. His face is painted green, suggesting the rebirth of crops after the Nile floods. The emphasis on enduring vitality is brought to life by the brilliant obsidian and alabaster eyes with their flashing gaze.



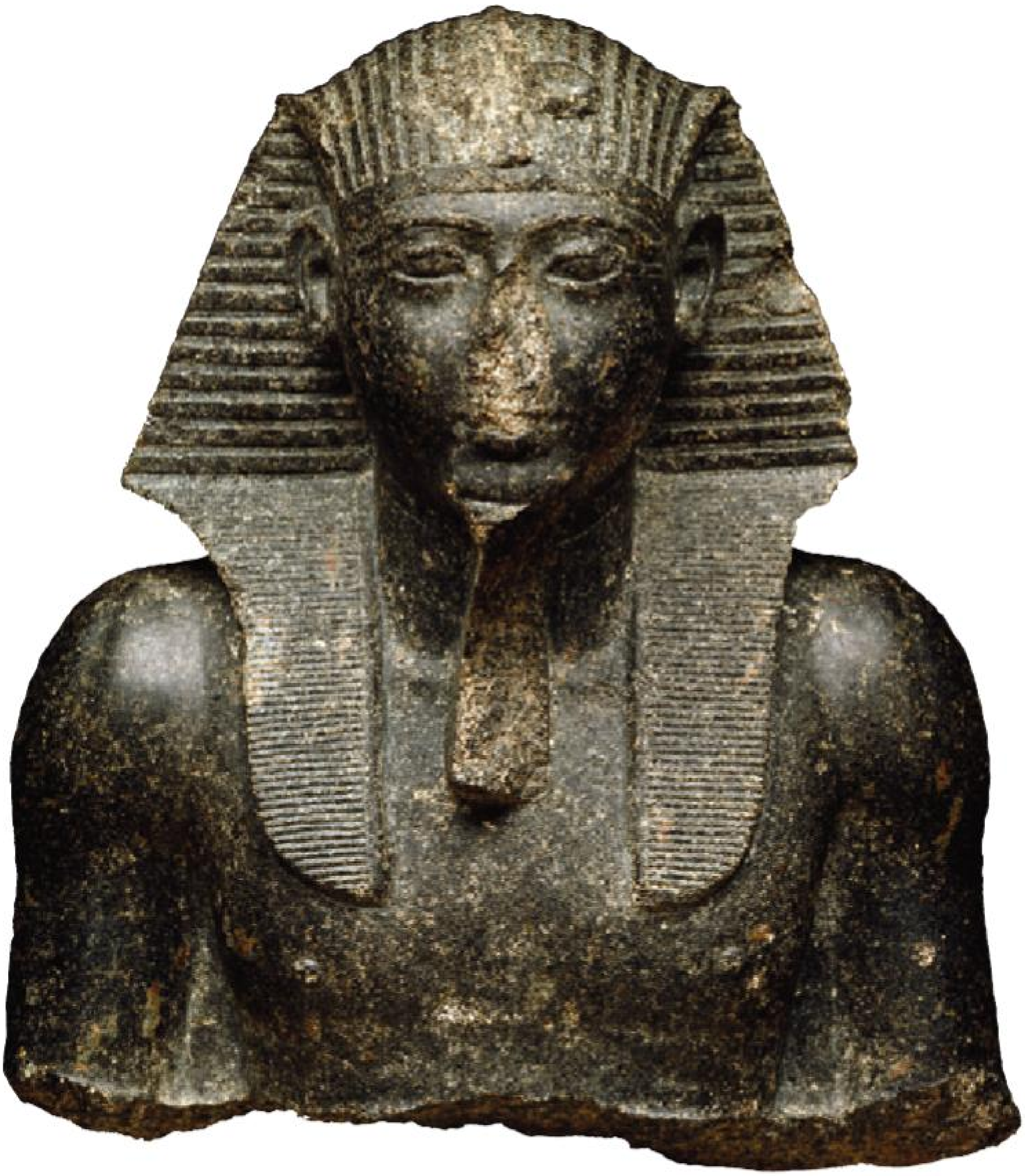


EGYPTIAN

Relief of a procession of offering bearers from the tomb of Ny Ankh Nesut

2575–2134 BC
Painted limestone
17½ × 66¾ × 3½ in. (44.5 × 169.6 × 8.9 cm)
Munger Fund, 1965.28.M

The ancient Egyptians believed in a fortunate life after death, set in an afterworld ruled by the god Osiris, who had himself survived death. After Osiris was murdered, his body was brought back to life by his devoted wife, the goddess Isis. This relief from the tomb of a man named Ny Ankh Nesut is a good example of early artistic efforts to supply dead people with a happy life in Osiris's kingdom. Traces of the original paint enliven the scene. Servants of the dead man, who are carved in the traditional Egyptian pose that combines frontal and profile views, bring food and drink for the dead, including bread, ducks, geese, beer, and even a hedgehog. The procession is both a religious ritual and a glimpse of everyday life in the Egyptian world.



EGYPTIAN

Head and upper torso of Seti I

1303–1200 BC

Granite

15 × 11¾ × 7⅜ in. (38.1 × 29.9 × 18.7 cm)

Purchased in honor of Betty B. Marcus with the Art Museum League Funds, the Melba Davis Whatley Fund, and the General Acquisitions Fund, 1984.50

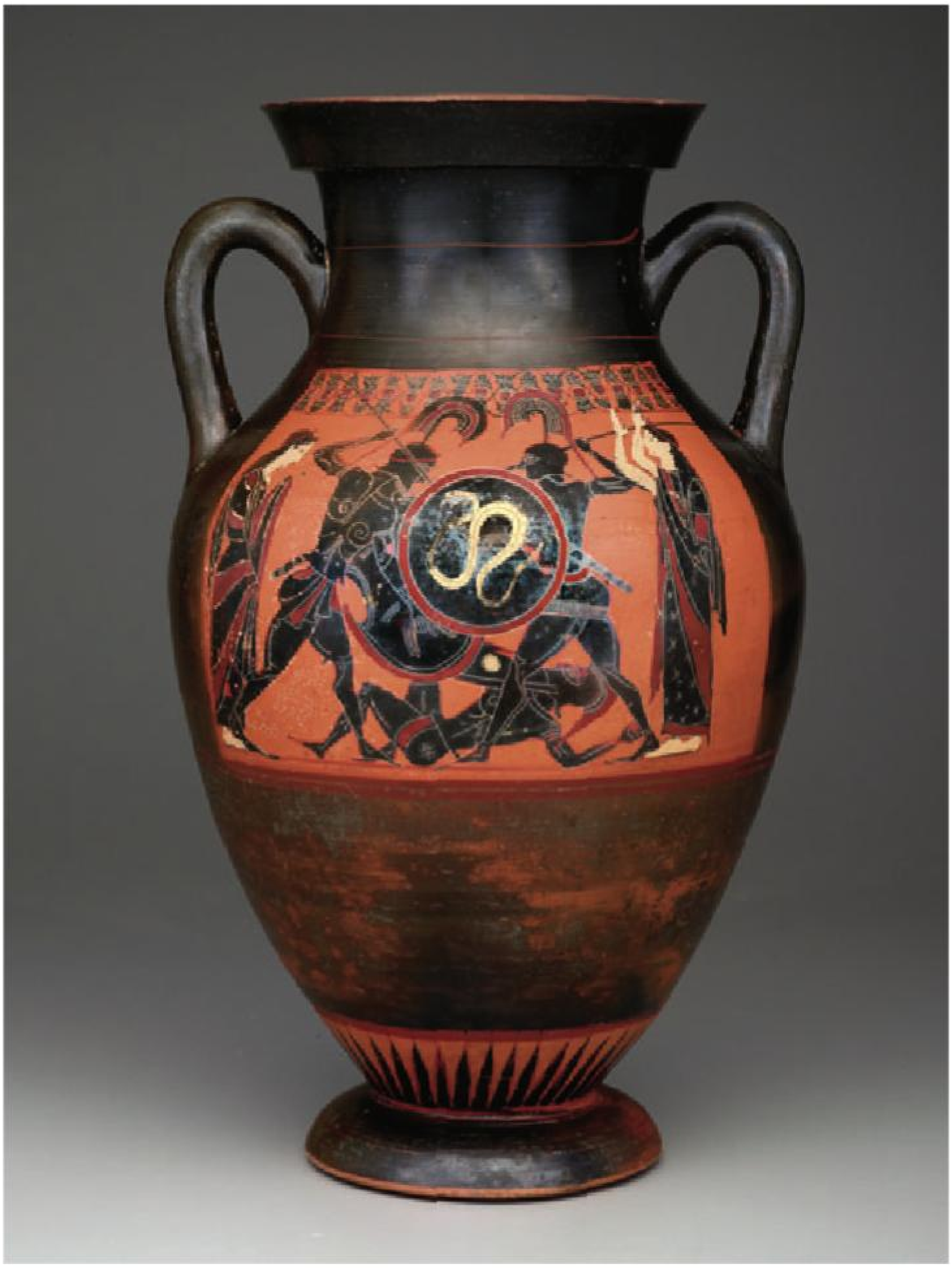
This is one of the few three-dimensional portraits of Seti I, the distinguished warrior pharaoh of the early 19th Dynasty and the father of Ramses the Great. As is traditional in Egyptian sculptures of royalty, Seti is shown as a muscular, vigorous man in the prime of life. The king was a link between the gods and mankind and became one with the god Osiris after death; hence the ruler is shown as having immortal vitality, as seen in the proud lift of Seti's head. All Egyptian kings were thought to bring wealth and prosperity to their people. They were living symbols of Egypt's fortunate position along the fertile Nile River. The subtle planes of Seti's face and the solid grandeur of the whole bust, crowned by the royal *nemes* headdress, are royalty incarnate.

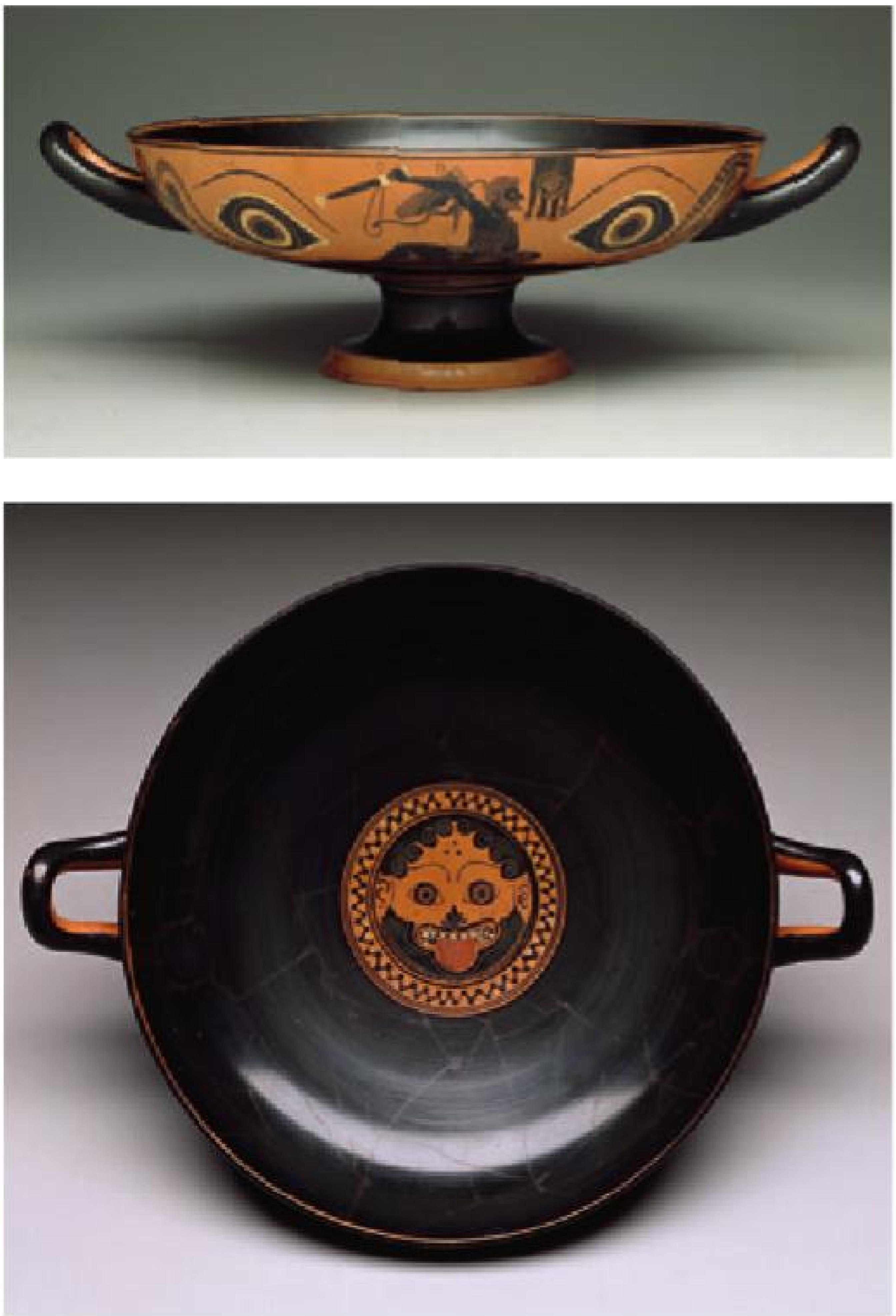
GREEK

Black-figure panel amphora

Last quarter of 6th century BC
Ceramic
18¼ × 11¼ in. diam. (46.4 × 28.6 cm)
Munger Fund, 1965.29.M

This amphora, or storage jar, is a fine example of the sixth-century black-figure style, where the figures are painted with a slip that in firing turns black against the natural red color of the clay. In this scene from the Trojan War, the Greek hero Achilles (on right) battles over the body of a fallen warrior with Prince Memnon of Ethiopia, who fought on the side of Troy. Although we know from texts that Achilles will kill Memnon, we also know that Achilles himself will die soon afterwards, having chosen a short but glorious life and heroic death. Recognizing the tragic nature of life, the mothers of both heroes raise their arms in mourning on either side of the struggle.



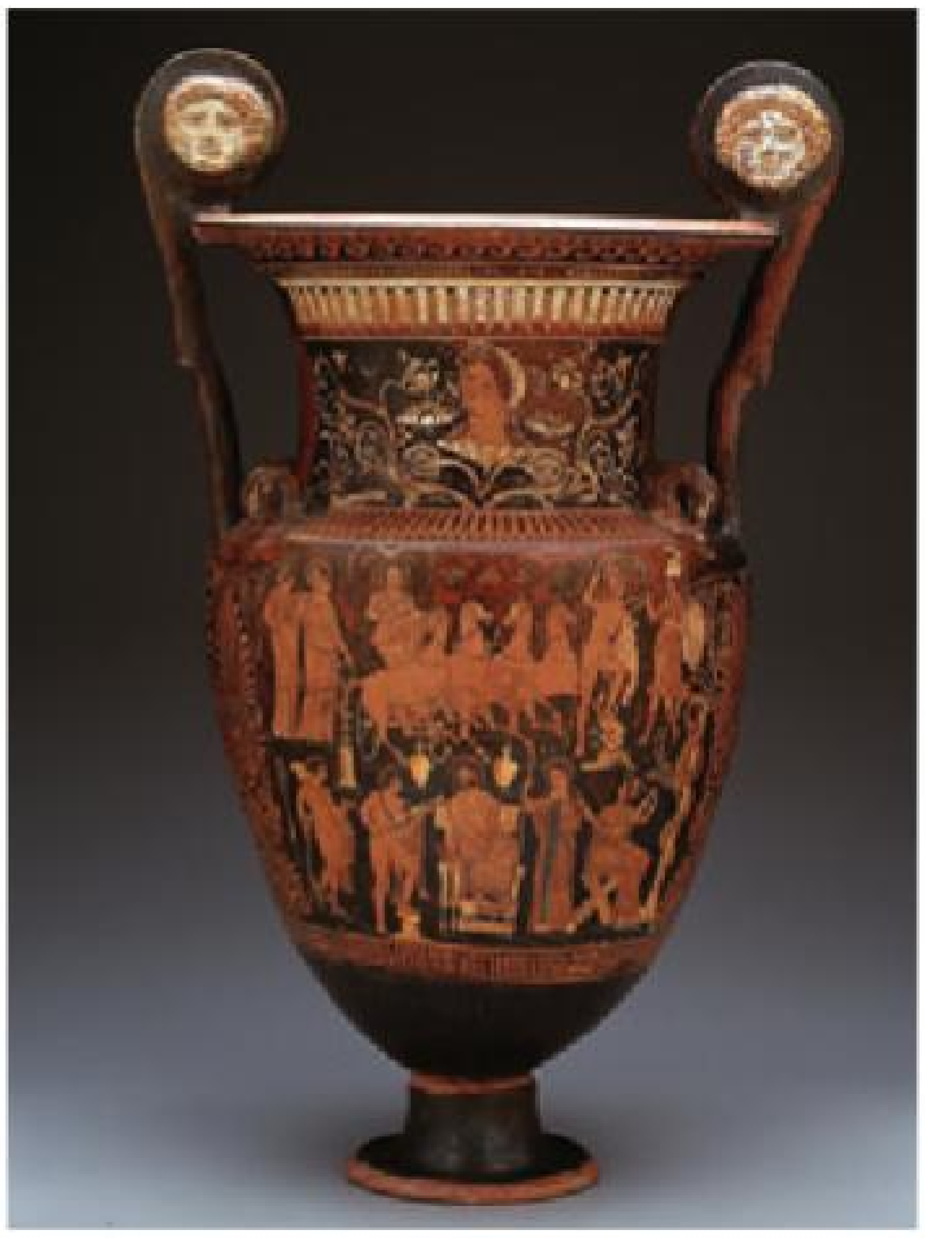


GREEK, ATTIC

Black-figure *kylix*

Last quarter of 6th century BC
Ceramic
4⅞ × 12½ in. diam. without handles (12.4 × 31.8 cm)
Gift of Mr. and Mrs. Cecil H. Green, 1972.5

A *kylix* was a cup used for drinking wine at Greek parties, called *symposia*. This elegant cup has a pair of protective eyes on either side of the bowl to avert evil. Inside the cup is a Gorgon face. Two finely drawn vignettes on the lip of the *kylix* represent the hero Herakles. On one side, he is shown relaxing while a satyr fills his wine cup. On the other side, he turns to look backward at some threat and pulls his sword from its scabbard. Behind him hang his bow and lion skin. In the briefest way, the scenes tell us that the hero is always prepared for a fight.



ATTRIBUTED TO THE UNDERWORLD PAINTER

Greek, active Apulia, 330–c. 310 BC

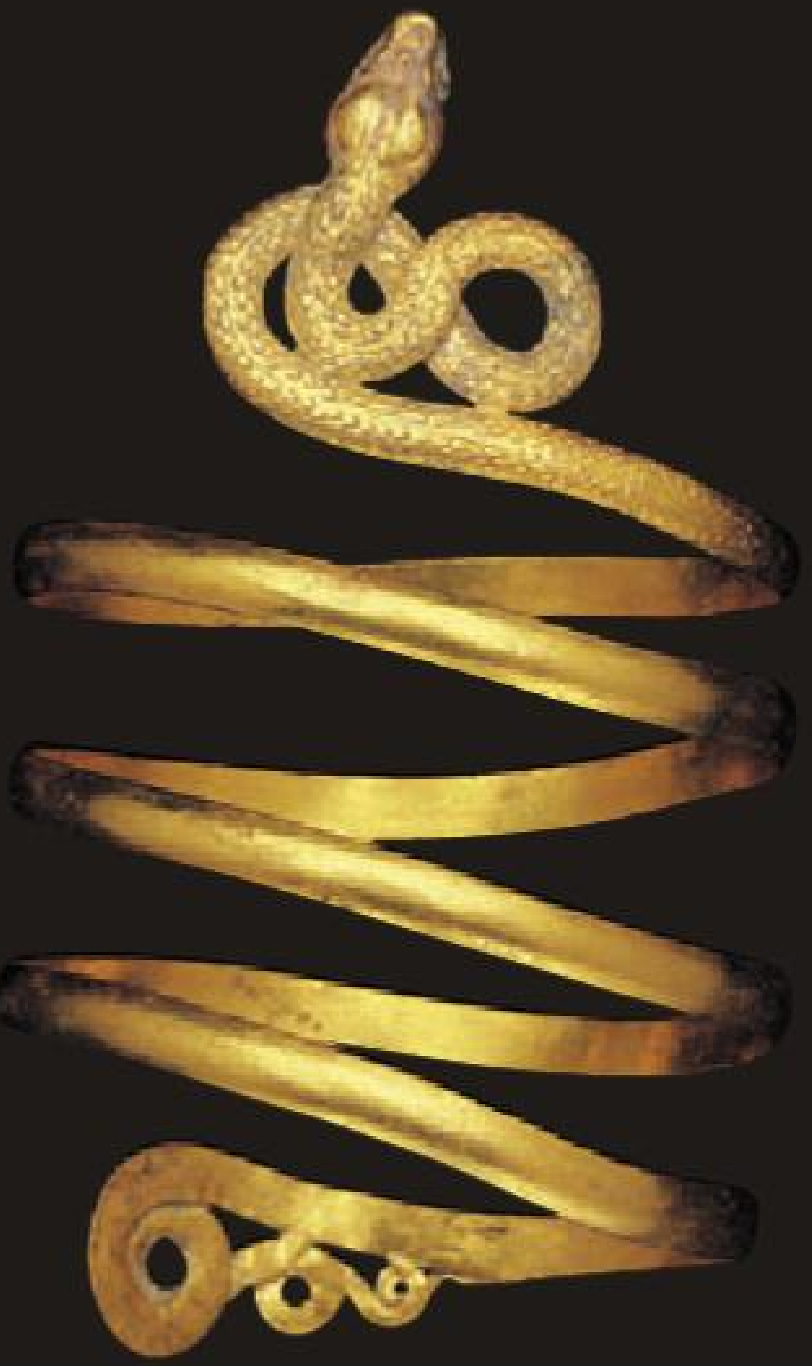
Volute *krater*

4th century BC
Ceramic
36 × 22 × 17¼ in. (91.4 × 55.9 × 43.8 cm)
Cecil and Ida Green Acquisition Fund, 1998.74

In the Greek states in Italy, a number of impressive red-figure vases like this *krater* were designed for funerary purposes, to be left in the tombs of wealthy people. This vessel probably shows a scene from the Greek theater on the subject of Herakles. The last of Herakles' famous Twelve Labors was to save the immortal golden apples of the Hesperides from the giant Atlas, who is usually shown holding the globe of earth on his shoulders. Here Herakles faces Atlas, who is seated on a throne as the king of the Hesperides. Overhead the gods encourage Herakles, and the moon goddess Selene drives a chariot through the sky.

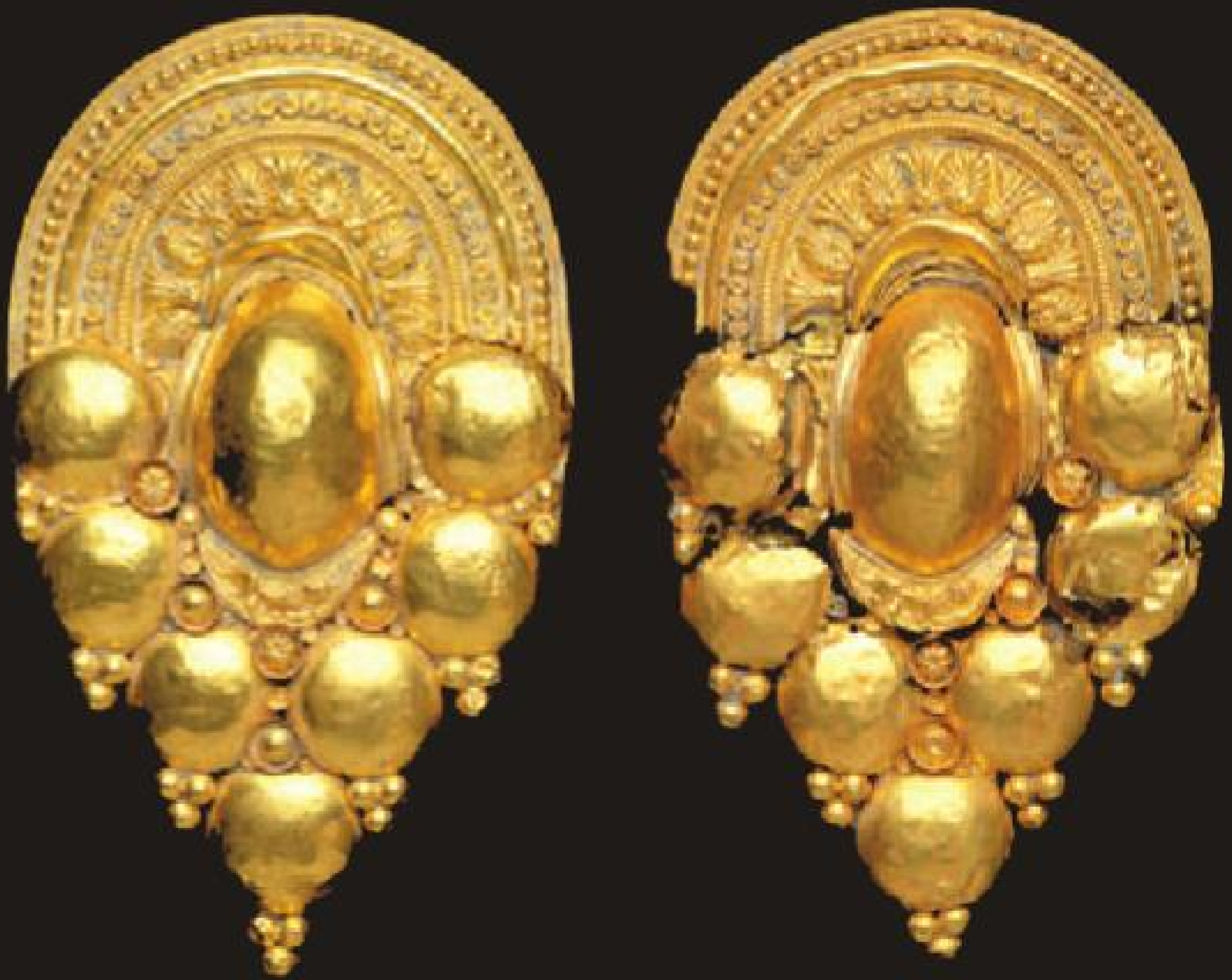
Selections from the Ancient Mediterranean Gold Jewelry Collection

One of the treasures of the Dallas Museum of Art is its collection of ancient Mediterranean gold jewelry. In Greece gold jewelry was associated with high status and triumphs in war and private life. Valued objects like triumphal wreaths (page 136) were buried with the dead. Jewelry was far more than merely ornament to the Greeks, Etruscans, and Romans; it was often close to being a magic charm or amulet and implied the protection of the gods. Similarly, imagery of animals was thought to have mythic or symbolic meaning.



ROMAN

Single snake armlet
2nd century BC
Gold
5¼ × 3 × 3 in. (13 × 7.6 × 7.6 cm)
Museum League Purchase Funds, The Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honor of Virginia Lucas Nick, 1991.75.92.1



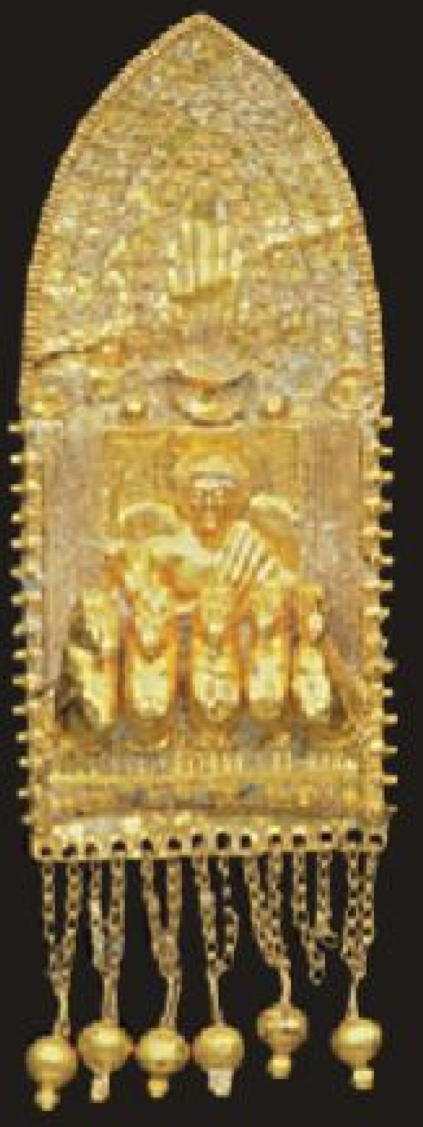
ETRUSCAN

Pair of "*a grappolo*" type earrings
Late 5th–4th century BC
Gold
4 × 2¼ × 1½ in. (10.2 × 5.7 × 3.8 cm)
Museum League Purchase Funds, The Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honor of Virginia Lucas Nick, 1991.75.34.a–b

ETRUSCAN

Pendant with charioteer

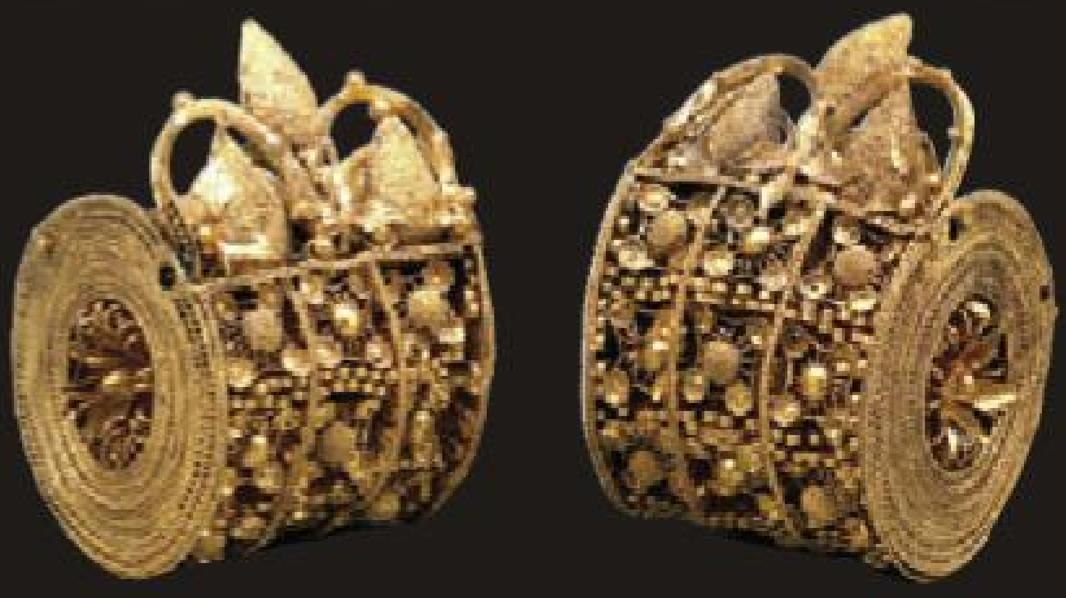
4th century BC
Gold
3½ × 1⅝ × ¾ in. (8.9 × 4.1 × 1.9 cm)
Museum League Purchase Funds, The Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honor of Virginia Lucas Nick, 1991.75.36



ETRUSCAN

Pair of *bauletto* earrings

6th century BC
Gold
1⅞ × ⅞ × 1 in. (4.8 × 2.2 × 2.5 cm)
Gift of Mr. and Mrs. James H. Clark, 1968.13.a–b



GREEK

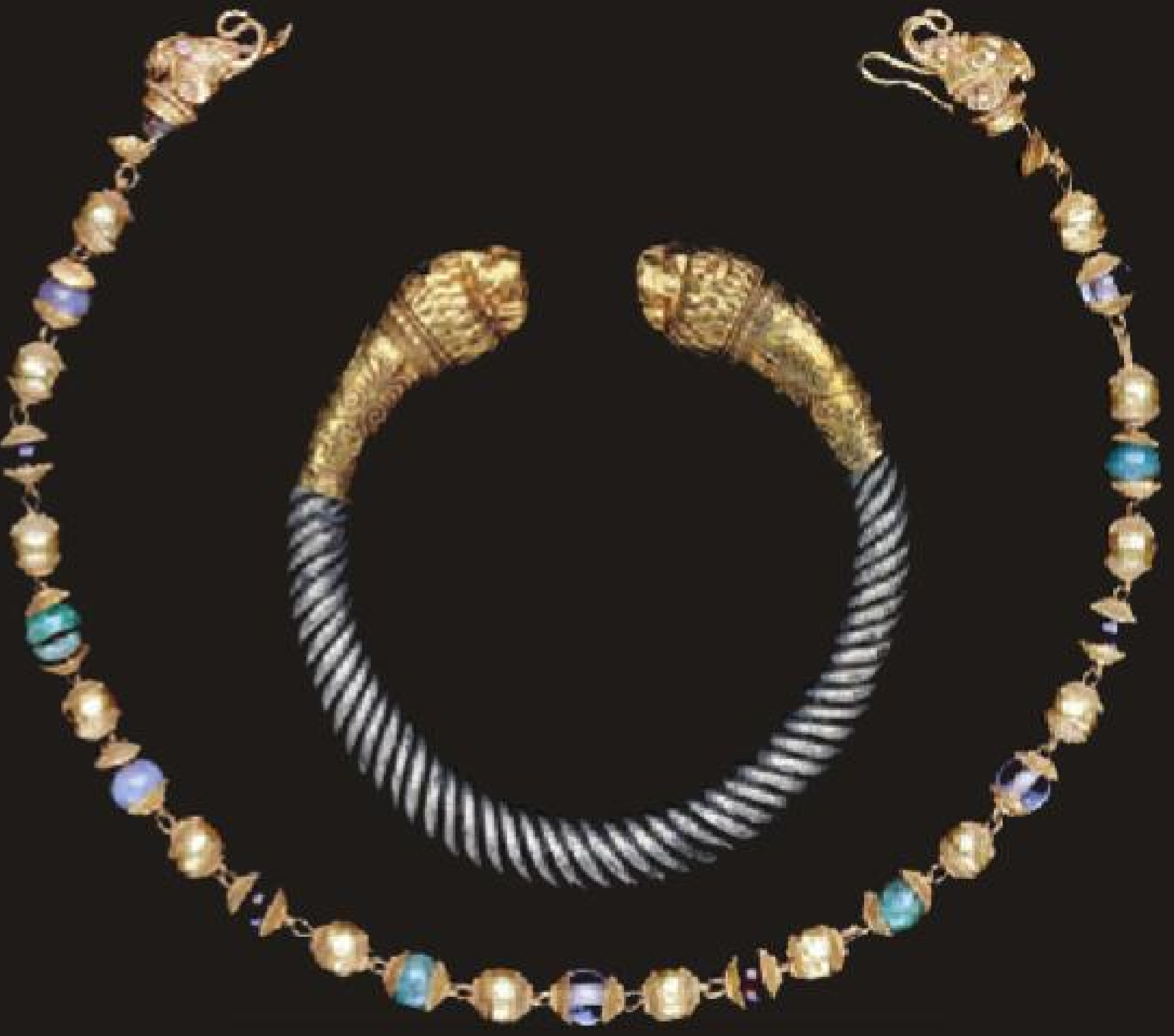
Elephant-head necklace

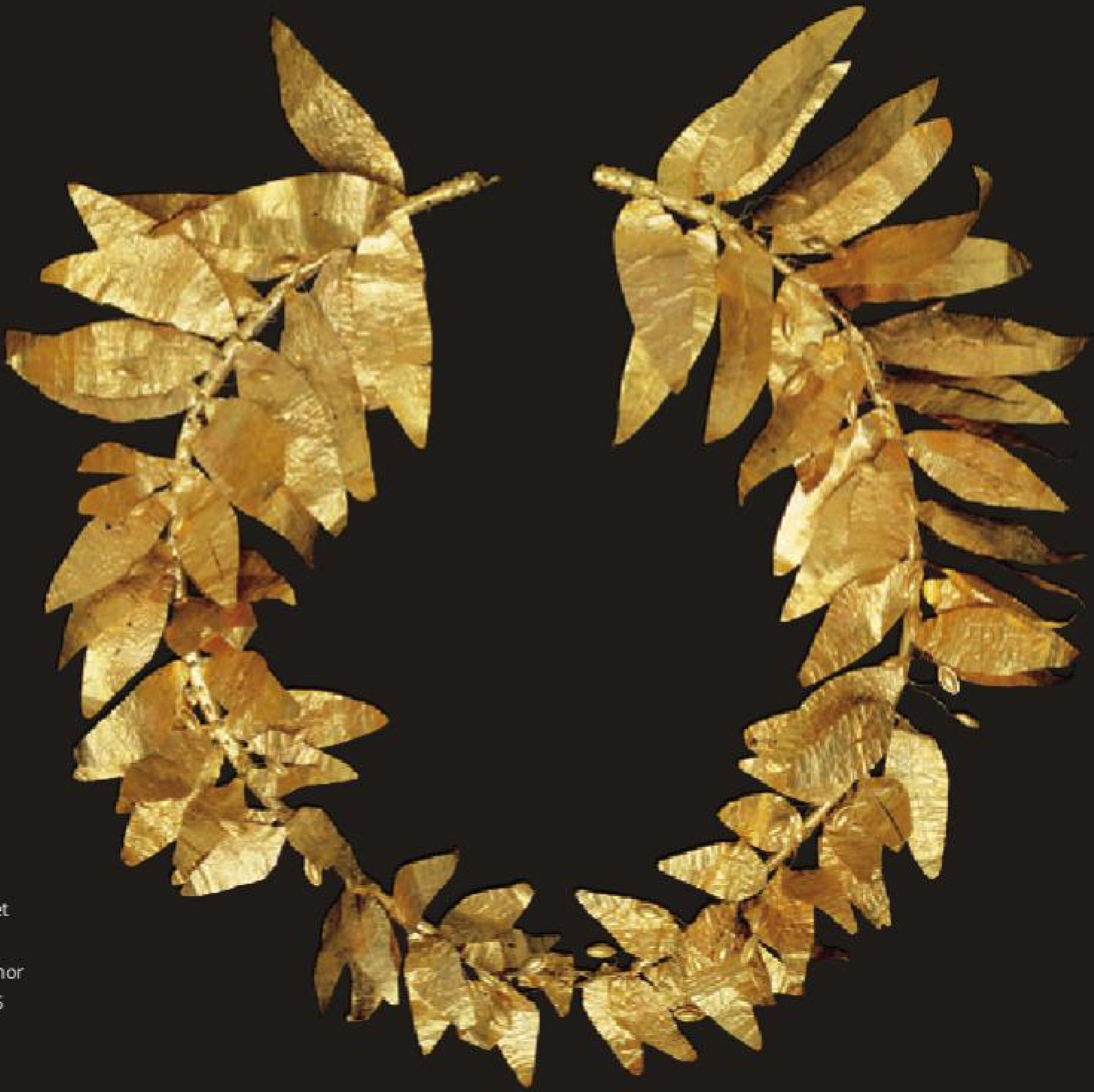
2nd century BC
Gold, emerald, garnet, and rock crystal
L. 15⅜ in. (39.1 cm)
Museum League Purchase Funds, The Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honor of Virginia Lucas Nick, 1991.75.79

GREEK

Bracelet with lion-head finials

End of 4th century BC
Silver and gold
⅜ × 3 in. diam. (.9 × 7.6 cm)
Museum League Purchase Funds, The Eugene and Margaret McDermott Art Fund, Inc., and Cecil H. and Ida M. Green in honor of Virginia Lucas Nick, 1991.75.52

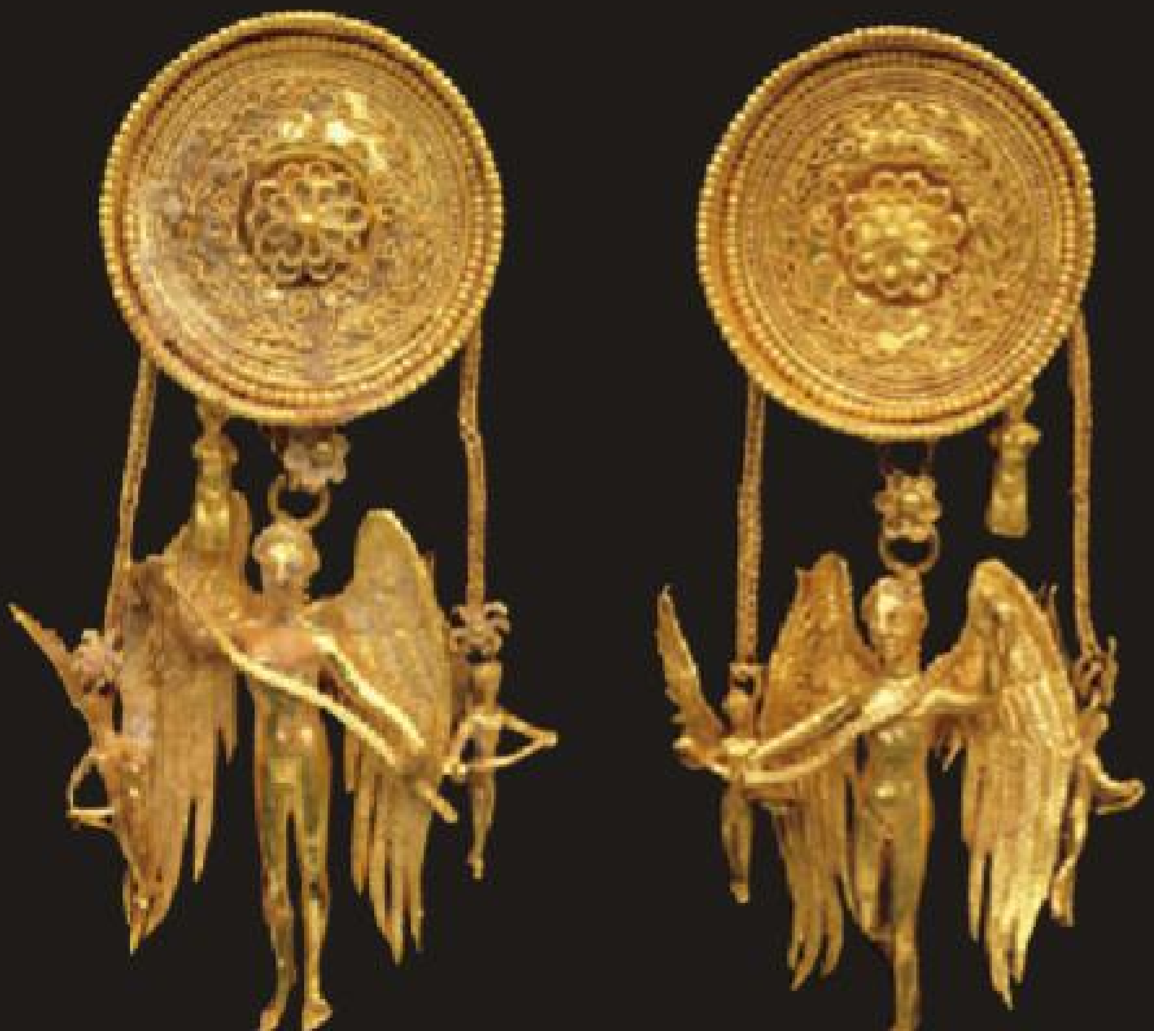




GREEK

Wreath

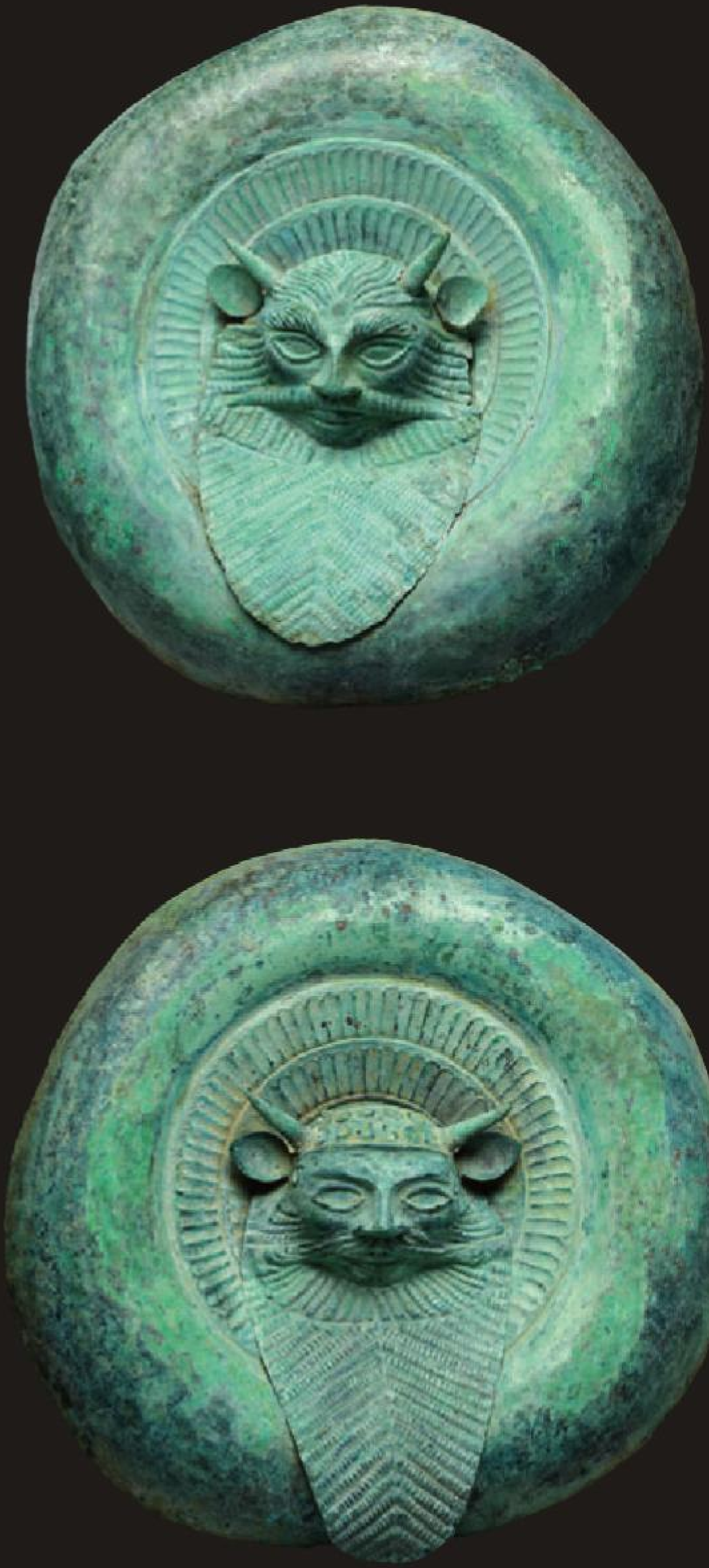
4th century BC
Gold
2¾ × 10⅝ in. diam. (7 × 27 cm)
Museum League Purchase
Funds, The Eugene and Margaret
McDermott Art Fund, Inc., and
Cecil H. and Ida M. Green in honor
of Virginia Lucas Nick, 1991.75.55



GREEK

Eros earrings

Late 4th century BC
Gold
2⅛ × ⅞ in. diam. (5.4 × 2.2 cm)
Cecil and Ida Green Acquisition Fund,
1995.25.a–b



ETRUSCAN

Pair of shields with head of Acheloos
6th century BC
Bronze
3 × 17½ in. diam. (7.6 × 44.5 cm)
Munger Fund, 1998.115.1.M

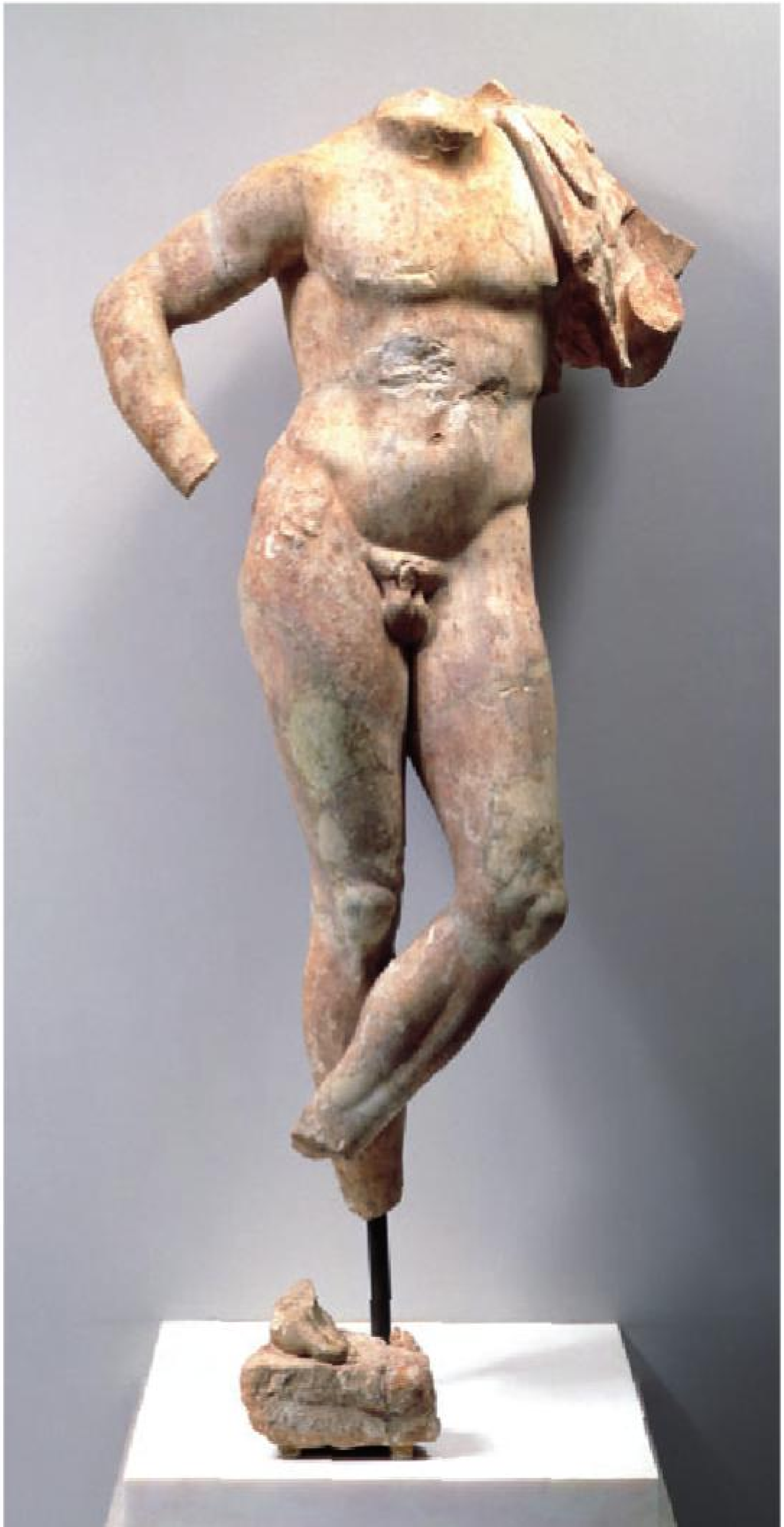
Ornamental shields like these bronze examples were not intended for war but were instead buried in the tomb of a wealthy Etruscan. Imported Greek vases and metalwork were valued so highly by the Etruscan elite that they were often left in tombs; however, the Etruscans themselves were master craftsmen who adapted Greek styles and mythic stories with great skill. These shields have heads of Acheloos, a river god originally from Greece who supposedly fought with Herakles over the hero's wife. As Acheloos was a shape-changer, he took various forms such as a lion or fire, but eventually Herakles defeated him in bull form by breaking off his horn. In order to get his horn back, Acheloos gave the hero a magic horn of immortality, a theme suited to tomb art.

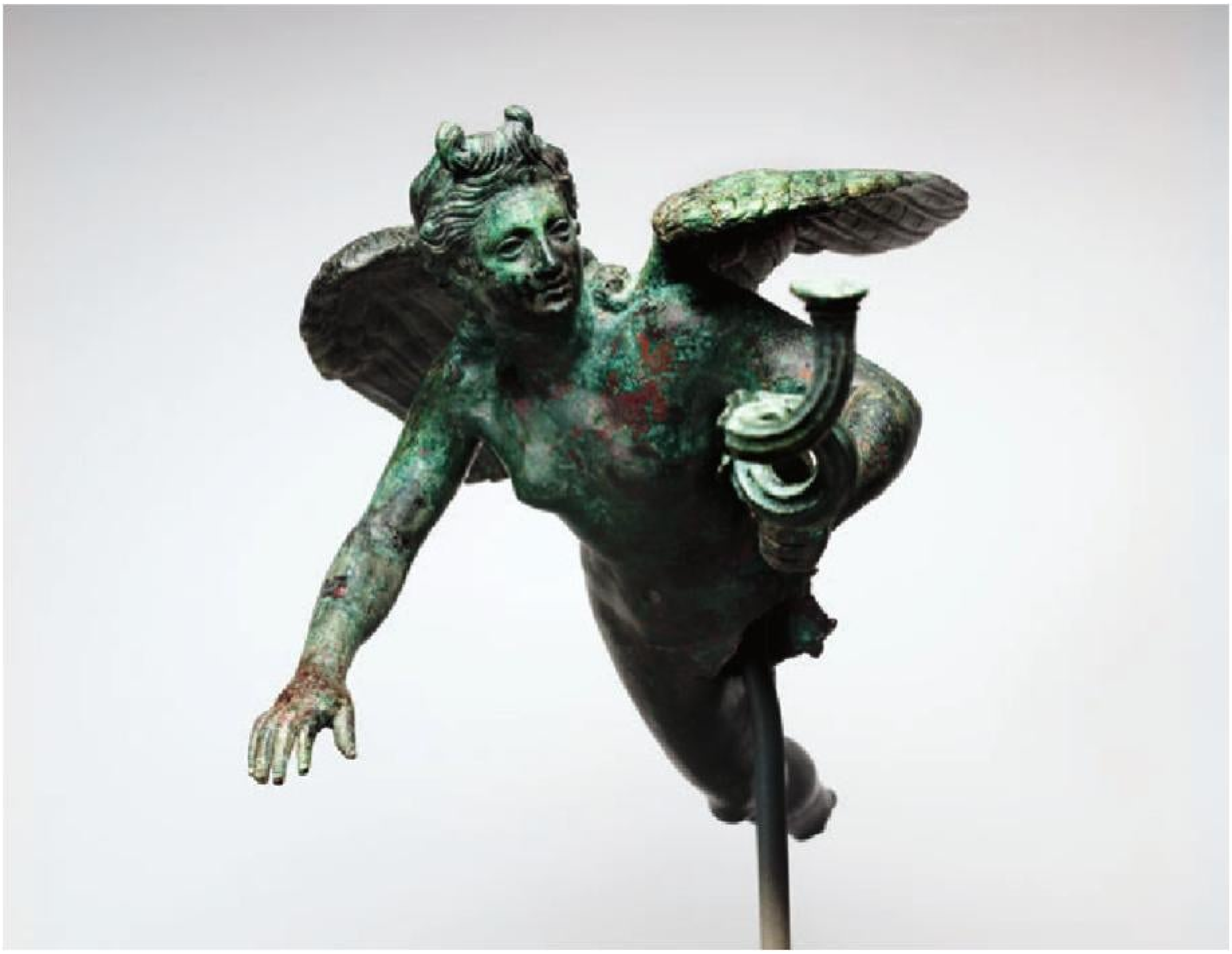
GREEK, ATTIC

Figure of a young man from a funerary relief

c. 330 BC
Marble
63⅛ × 30¾ × 18¾ in. (160.3 × 78.1 × 47.6 cm)
Gift of Mr. and Mrs. Cecil H. Green, 1966.26

This marble figure of a young man comes from a grave relief of the fourth century BC and is in the late classical style. After the great public sculptures of fifth-century Athens, a more private kind of art became popular. The sculpture comes from an almost life-size funerary scene. It is reminiscent of the Greek hero Achilles' meditation at the end of the *Iliad* on the heartbroken sorrow a parent feels in outliving his child. Yet, like Achilles himself, the young man is seen as a hero. Even headless, the torso is ideally pure and beautiful. The contraposto pose, with the youth balanced on one foot, is alive yet calm. The nude figure expresses the Greek ideal of manhood, capable of both athletic skills and warfare.



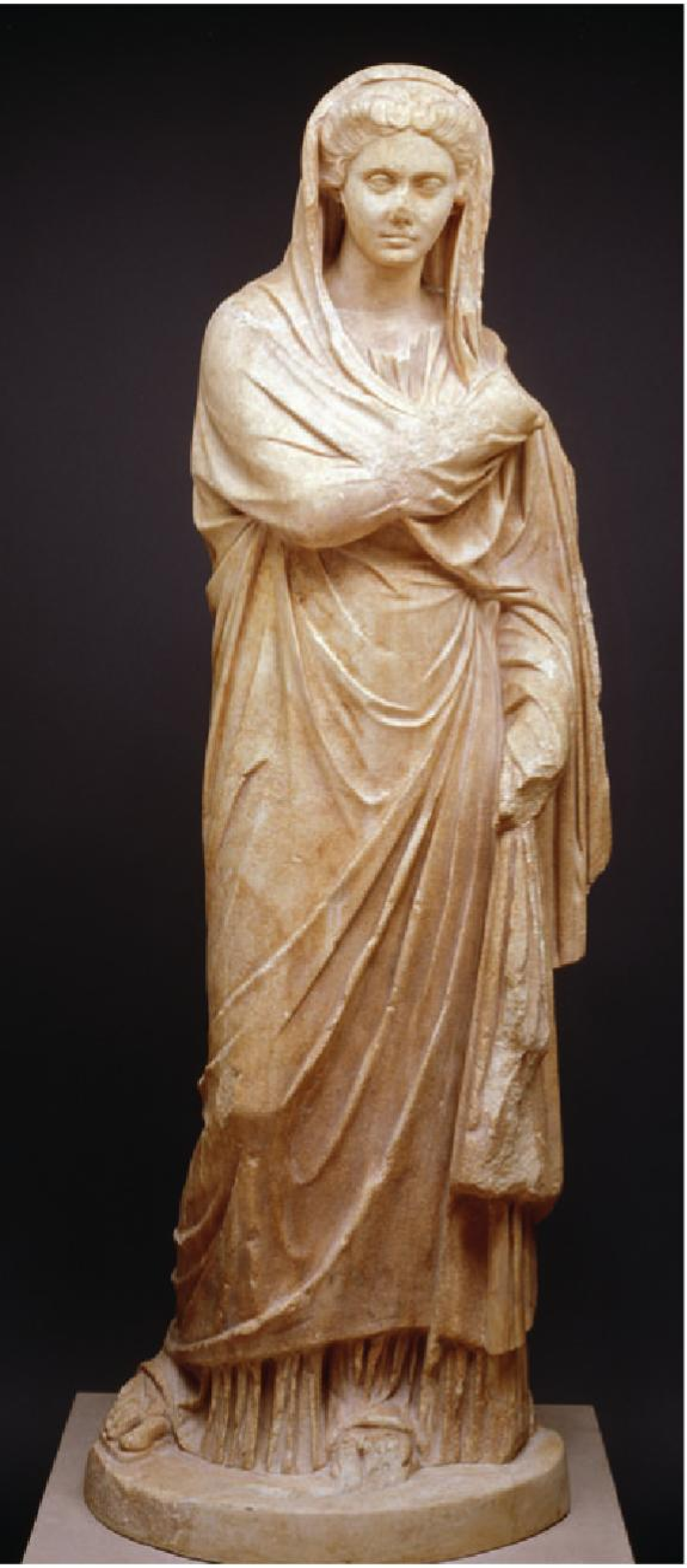


GREEK, PERHAPS FROM ASIA MINOR

Eros lamp holder

Early 1st century BC
Bronze
12 × 10¾ × 21½ in. (30.5 × 27.3 × 54.6 cm) (without mount)
The Eugene and Margaret McDermott Art Fund, Inc.,
in honor of Anne Bromberg's 30th anniversary with
the Dallas Museum of Art, 2005.12.a–b.McD

While important buildings such as temples were considered in antiquity to be masterpieces of art, many of the works from the ancient world admired today were, in their time, decorative crafts. Lavish furnishings like the kind of bronze oil lamp from which this Eros sculpture comes were made with the same sophisticated techniques and cultivated taste used for bronze sculptures in public settings. Eros, the god of love, appears here as a beautiful youth, with both male and female characteristics, flying on great feathered wings. He holds out a tendril, which would have held one of the oil bowls of the lamp. Both his luxurious body and the tendril suggest desire and fertility. The forward motion of the figure is characteristic of late Hellenistic Greek art, as is the romantic sweetness of his appearance.



ROMAN

Figure of a woman

2nd century
Marble
69¼ × 28¼ × 17⅝ in. (175.9 × 71.8 × 44.8 cm)
Gift of Mr. and Mrs. Cecil H. Green, 1973.11

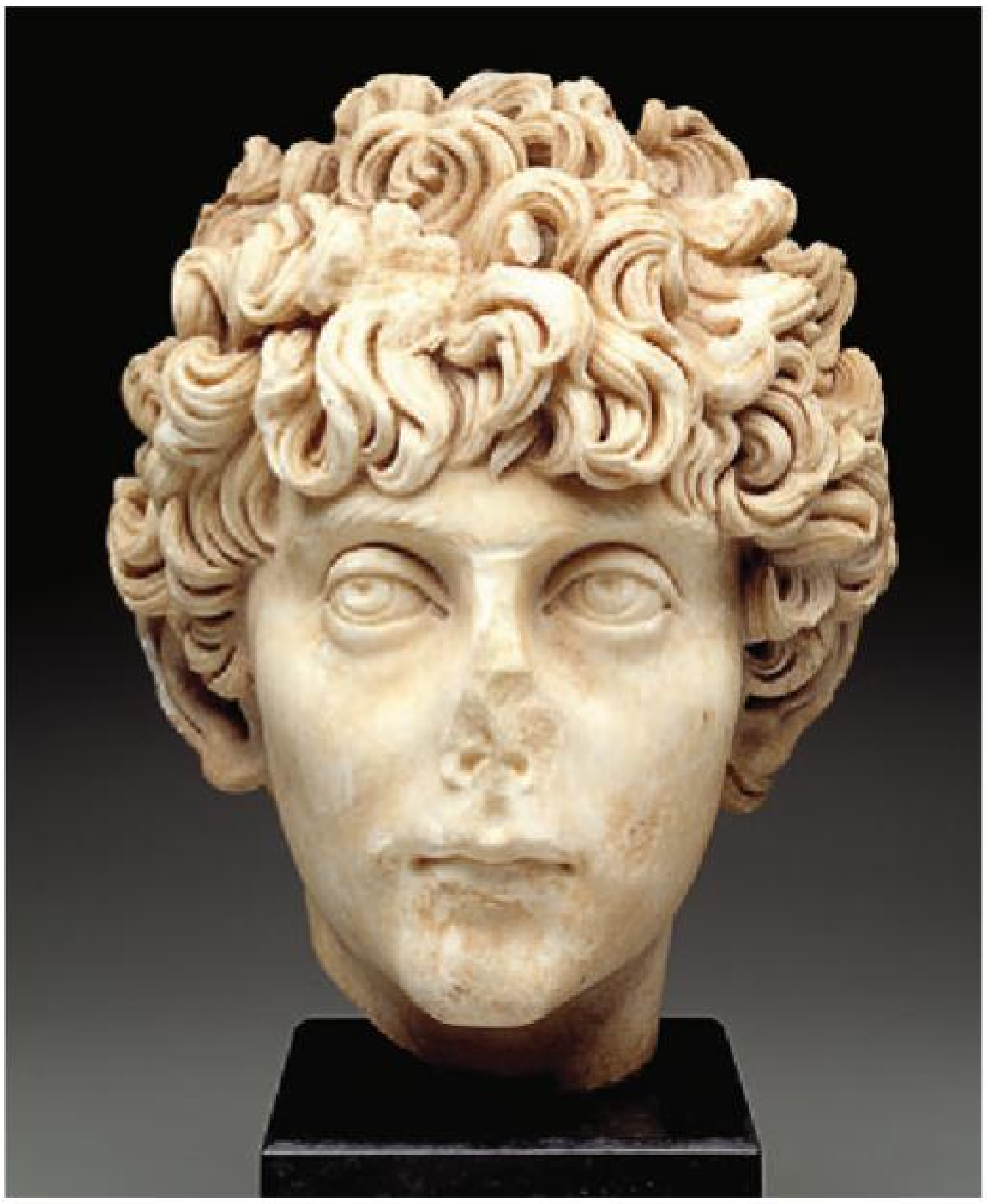
Roman portraiture had a background in Roman religious beliefs. From an early period, wax death masks were displayed in the tombs of distinguished Romans. When the Romans became familiar with Greek sculptural traditions, they began to make portraits that used the naturalism and sense of movement found in Hellenistic Greek art to create vivid sculptures that expressed Greek idealism but retained the actual features of the person portrayed. This sculpture of a noble lady from the second century has a delicate and realistic face, but the body, which would have been carved separately, uses a Greek sculptural type to represent the Roman values of a proper wife. She holds her mantle like a veil over her shoulder and stands in modest dignity, as though she were a priestess of the home.

ROMAN, ITALY

Head of a Roman youth

c. AD 140–170
Marble
11 × 9 × 9 in. (27.9 × 22.9 × 22.9 cm)
Gift of Norbert Schimmel, in memory of
Betty Marcus, 1984.163

This head of a young man is both technically brilliant and touchingly human. In the bravura Antonine sculptural style of the mid-second century, his great mop of curly hair is luxuriantly carved, using a drill, and his eyes are incised to suggest the sparkle of life. Yet his still young and slightly unformed features suggest innocence.

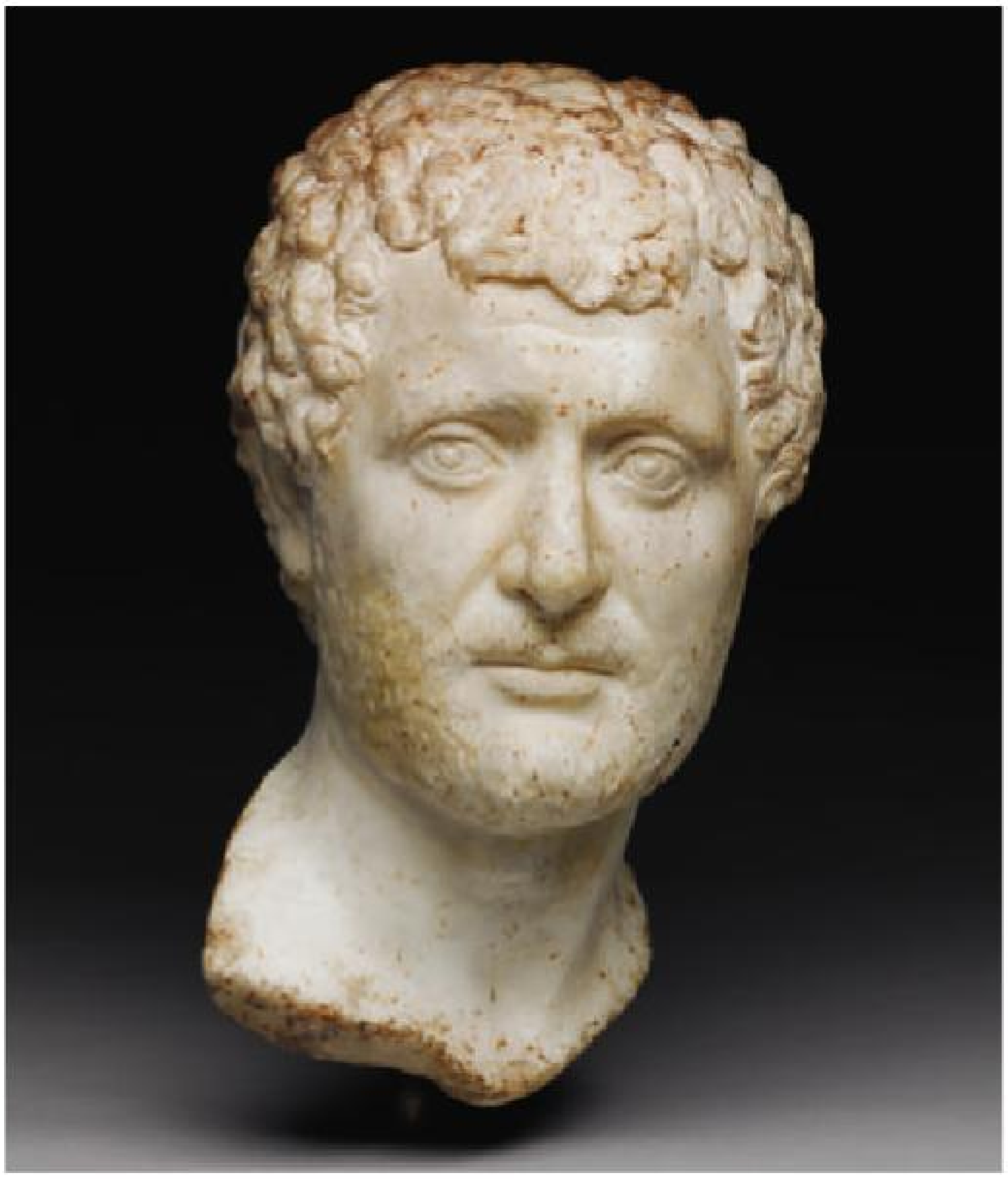


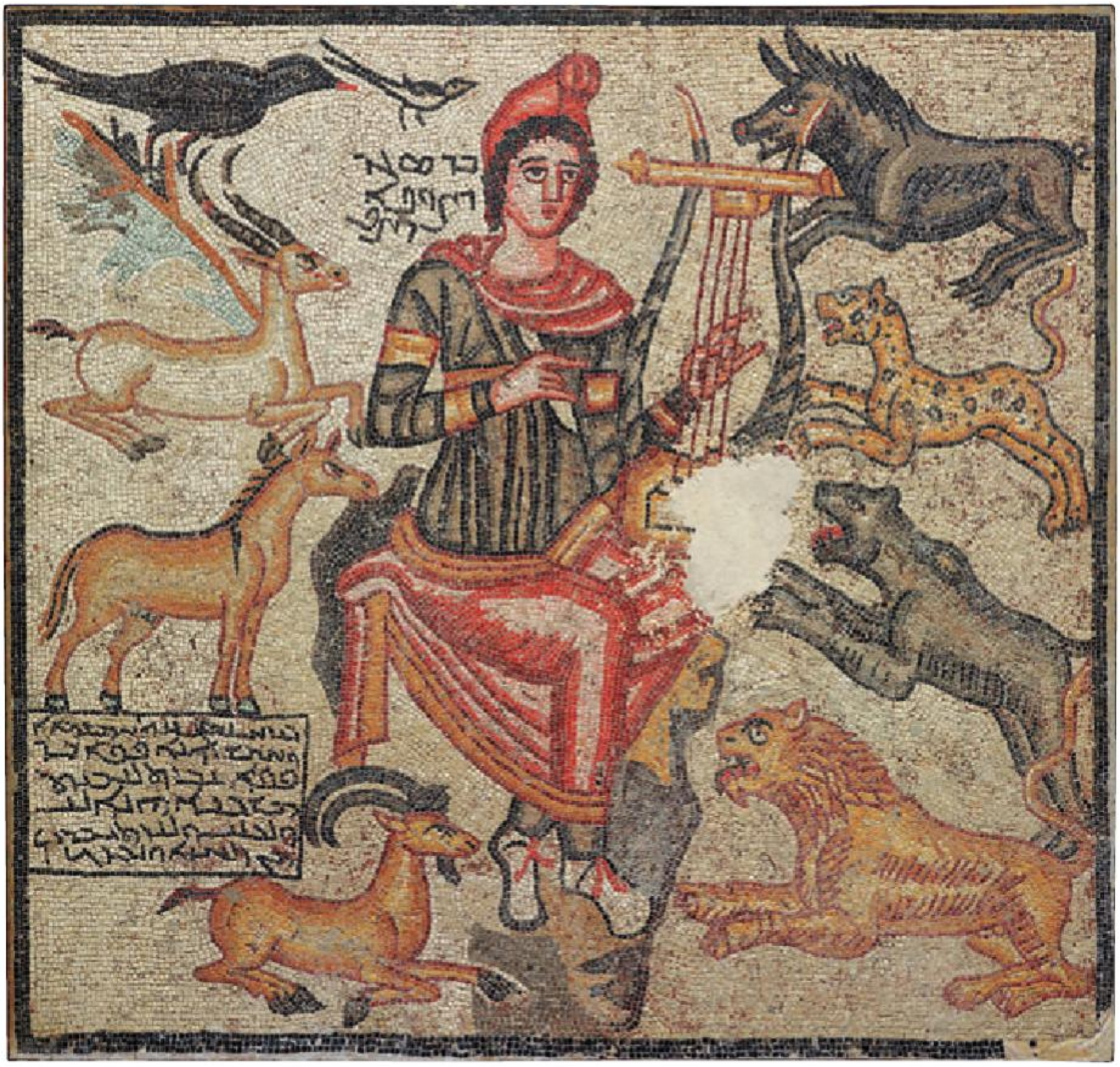
ROMAN

Portrait head of a man

c. AD 130–145
Marble
13½ × 8 × 8 in. (34.3 × 20.3 × 20.3 cm)
Gift of David T. Owsley via the Alvin and
Lucy Owsley Foundation, 1999.115

The Dallas Museum of Art has an interesting collection of Roman portraits from different parts of the Roman Empire. This head of a man contrasts strongly with the head of a young man (above), though they are close to each other in time. This example depicts an older man, mature, serious, quiet. The softer, more sensuous treatment of the marble and the lines of the face add to the sense that this person has had much experience and is full of dignity.





ROMAN

Orpheus Taming Wild Animals

AD 194
Marble
64¾ × 60 in. (164.5 × 152.4 cm)
Gift of David T. Owsley via the Alconda-Owsley Foundation, and two anonymous donors, in honor of Nancy B. Hamon, 1999.305

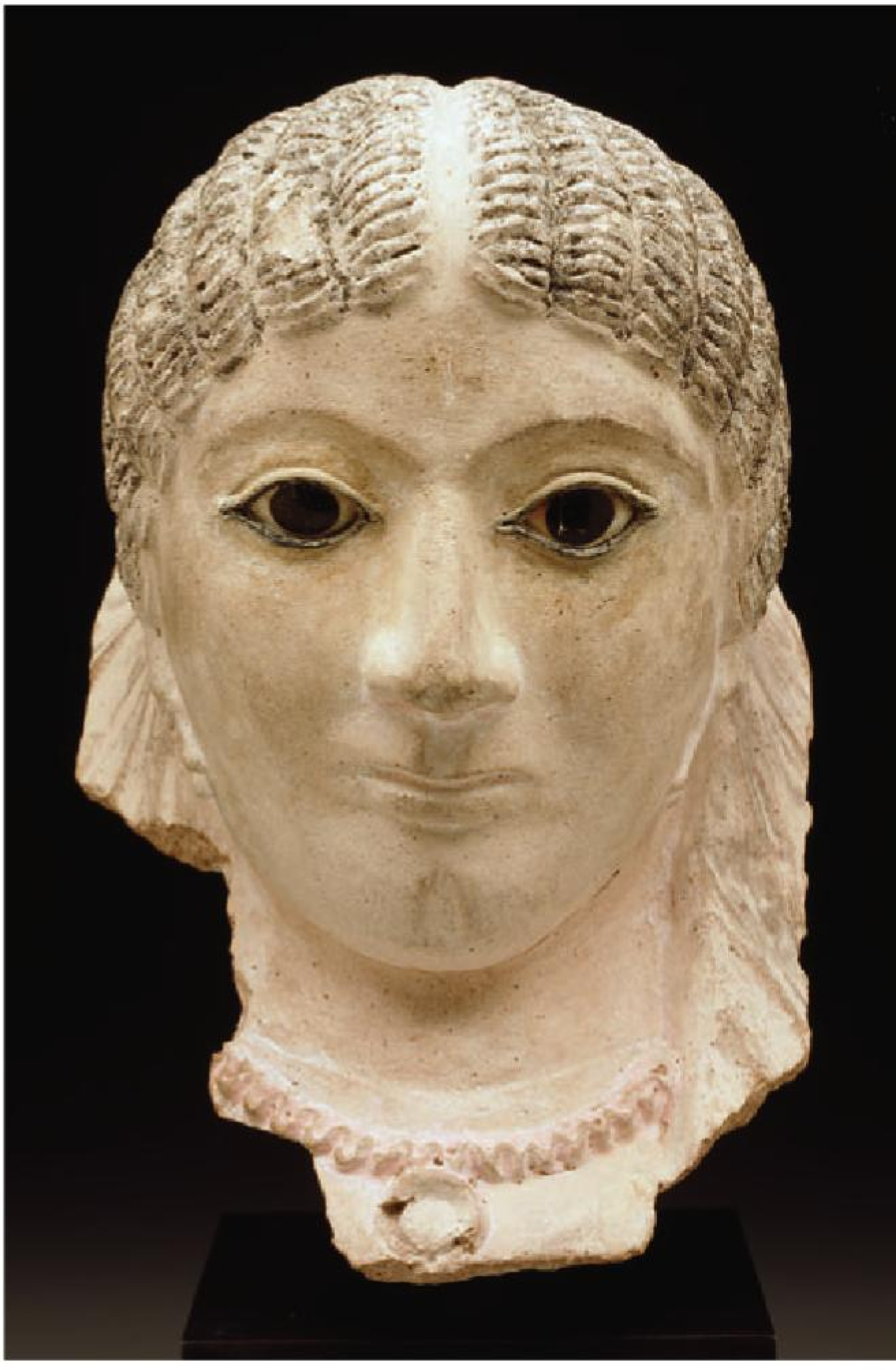
Roman public buildings, villas, and tombs were paved with elaborate figural mosaics decorated with mythic, literary, and genre scenes. This mosaic comes from a tomb in Roman Syria dating to the late second century. It shows the musician Orpheus, whose magic playing could charm wild animals. In this scene, his lyre playing seems to have stopped the animals in mid-leap. Orpheus is dressed in Asiatic clothes because he came from Thrace, north of the Aegean Sea. He sits in a rocky landscape, surrounded by the beasts he has enchanted. Because Orpheus was torn apart by maenads (female followers of Dionysus) and yet still lived and sang, he became the deity of a mystery cult. His initiates believed he brought them eternal life, and the mosaic inscriptions refer to these beliefs.

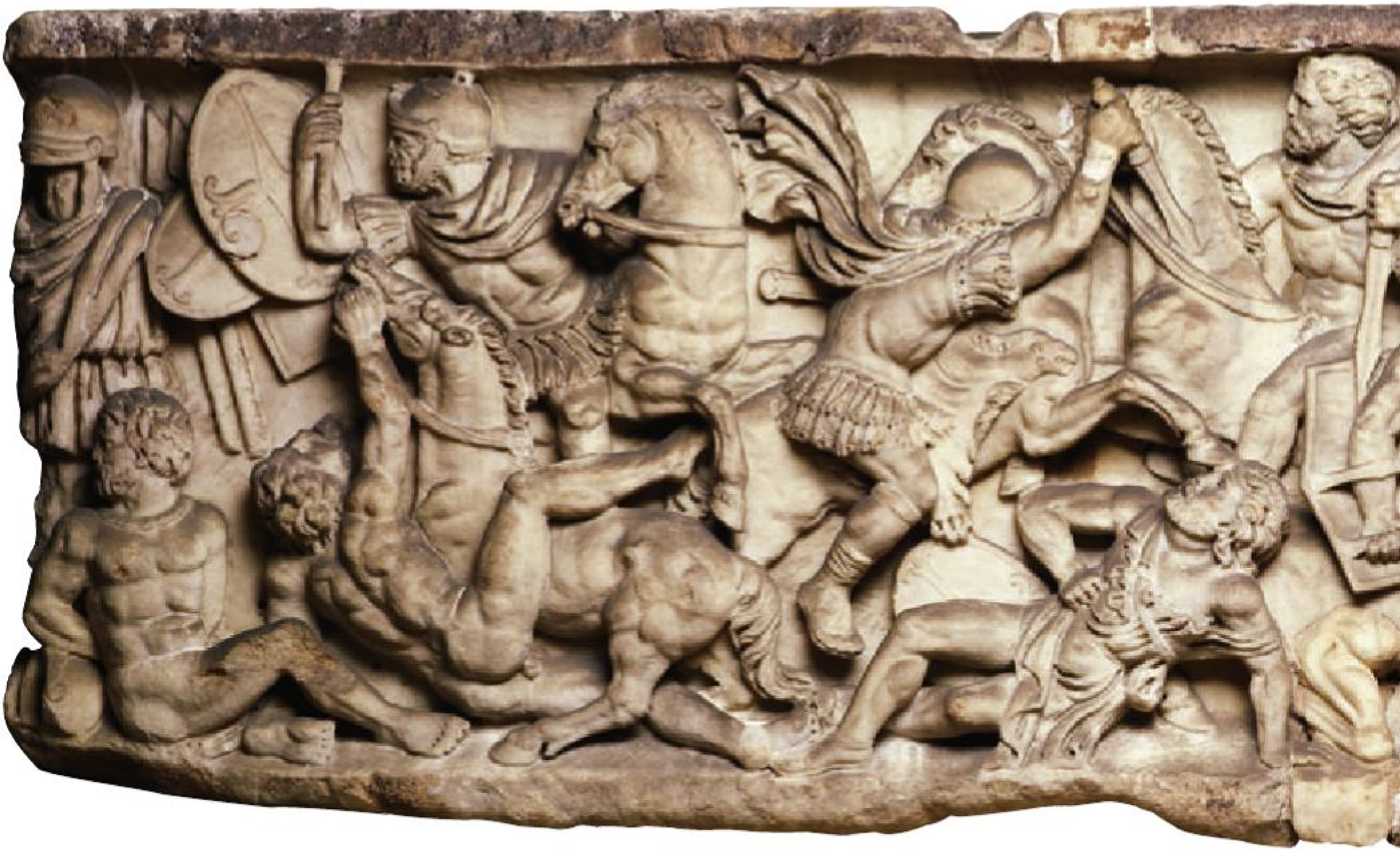
EGYPTIAN

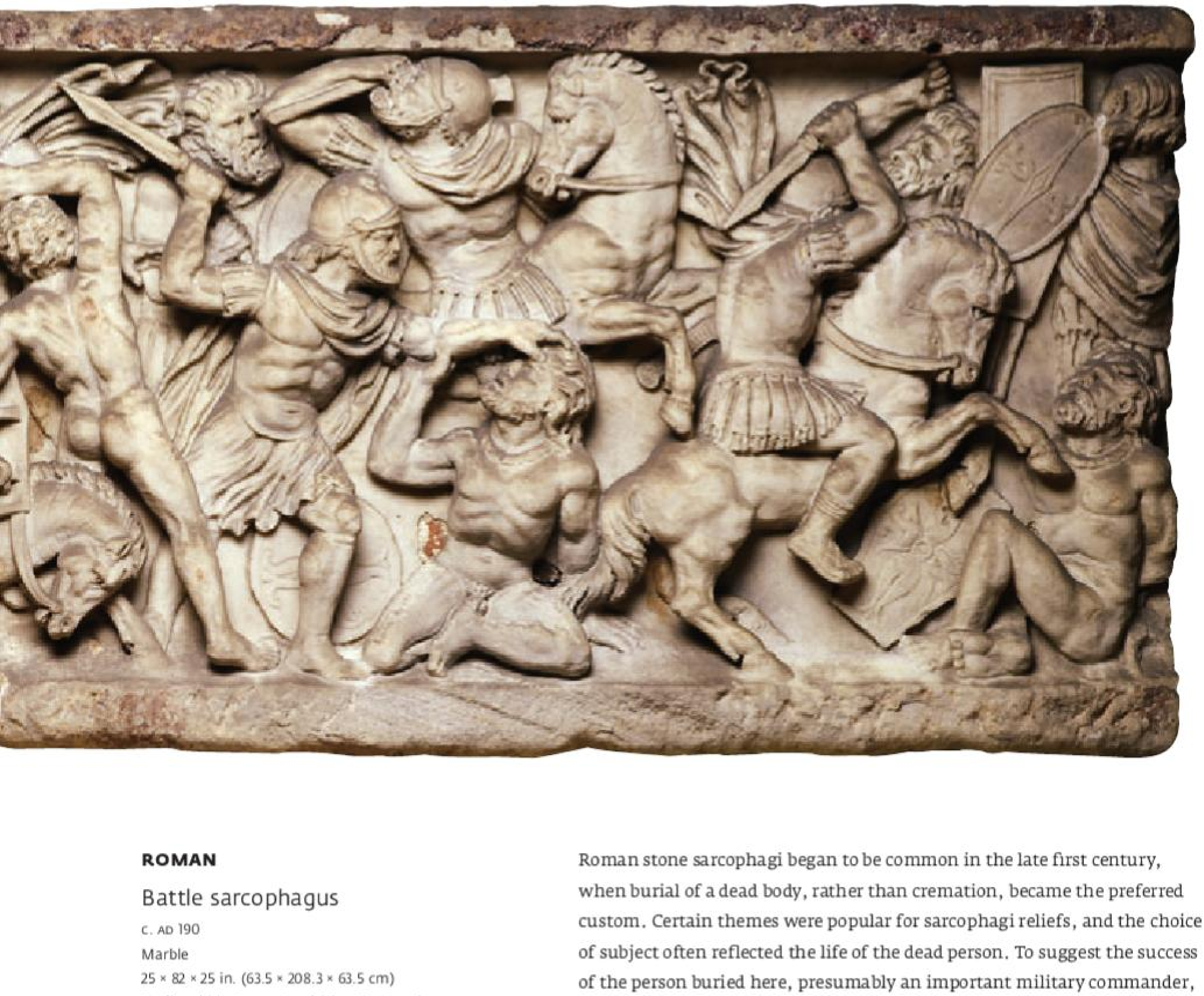
Mummy portrait

Late 2nd century
Cartonnage, paint, glass, and bronze
14⅞ × 7¼ × 7½ in. (37.8 × 18.4 × 19.1 cm)
Cecil and Ida Green Acquisition Fund, 1995.82

The Greeks, and later the Romans, who ruled Egypt after Alexander the Great, often adopted Egyptian customs. Covering the face and neck of a dead person with a plaster mummy mask was well established in the later periods of Egyptian history. When such masks were made for the Greek and Roman elite, they reflected their ethnic origin and the hairstyles and jewelry of their period. This mask of a woman shows a "melon" hairstyle popular in the second century, as well as a lively face, which is given even greater intensity by the inlaid eyes. The idea of the mummy mask may be Egyptian, but the appearance is wholly Greco-Roman.







ROMAN

Battle sarcophagus

c. AD 190

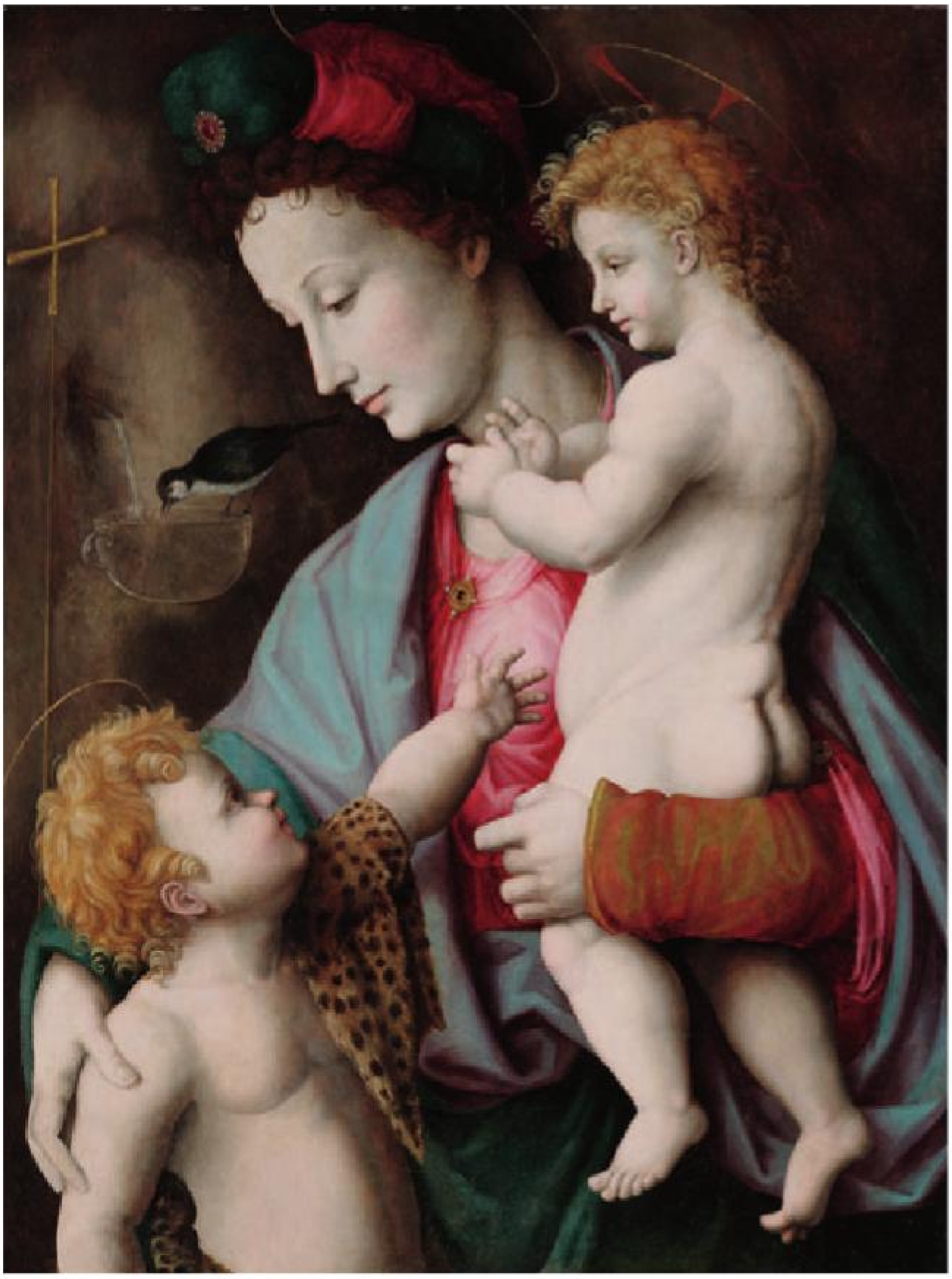
Marble

25 × 82 × 25 in. (63.5 × 208.3 × 63.5 cm)

Cecil and Ida Green Acquisition Fund and gift of anonymous donor, 1999.107

Roman stone sarcophagi began to be common in the late first century, when burial of a dead body, rather than cremation, became the preferred custom. Certain themes were popular for sarcophagi reliefs, and the choice of subject often reflected the life of the dead person. To suggest the success of the person buried here, presumably an important military commander, the sculptor shows a battle scene of Roman soldiers defeating nude barbarian tribesmen. The original inspiration for the scene was probably a famous Hellenistic Greek sculpture from Pergamon that showed Greeks fighting Celtic warriors. In the Roman work, the barbarians are wild Germans from the Danube River frontier. The scene is violent, energetic, and muscular, as the Roman soldiers overthrow the enemy and establish peace.

European and American



BACCHIACCA (FRANCESCO D'UBERTINO VERDI)
Italian, 1494–1557

Madonna and Child with St. John

c. 1525
Oil on panel
25¼ × 19½ in. (64.1 × 49.5 cm)
Gift of Colonel C. Michael Paul, 1975.72

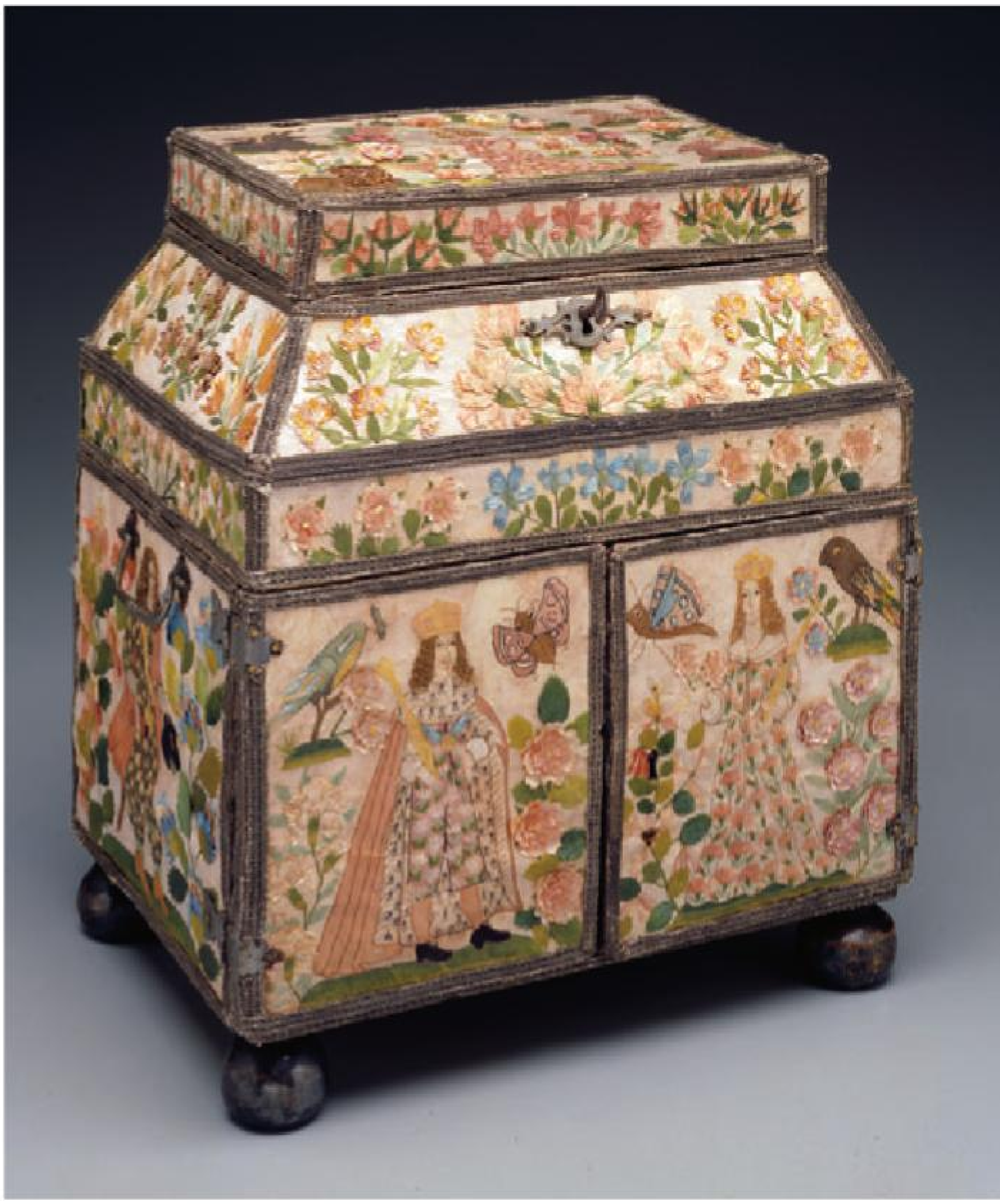
The Florentine artist Francesco d'Ubertino Verdi, better known by his nickname Bacchiacca, trained with Perugino and worked for the Medici court. Although born the same year as the great mannerist artists Pontormo and Rosso Fiorentino, Bacchiacca was a more classical painter and limited his mannerist tendencies to an exaggerated elegance of line and intensity of color. Both qualities are evident in this small painting of the Madonna with the infant Christ and young John the Baptist. Bacchiacca presents the figures in profile, emphasizing their sinuous silhouettes. The Madonna is dressed in multicolored robes and adorned with gold brooches on her breast and in her elaborate turban. The goldfinch drinking from a crystal cup at left is a symbolic reference to events of the Passion, foreshadowing the future sacrifice of the infant Christ. Bacchiacca was much appreciated by his contemporaries for his sensitive and naturalistic depictions of birds and animals.

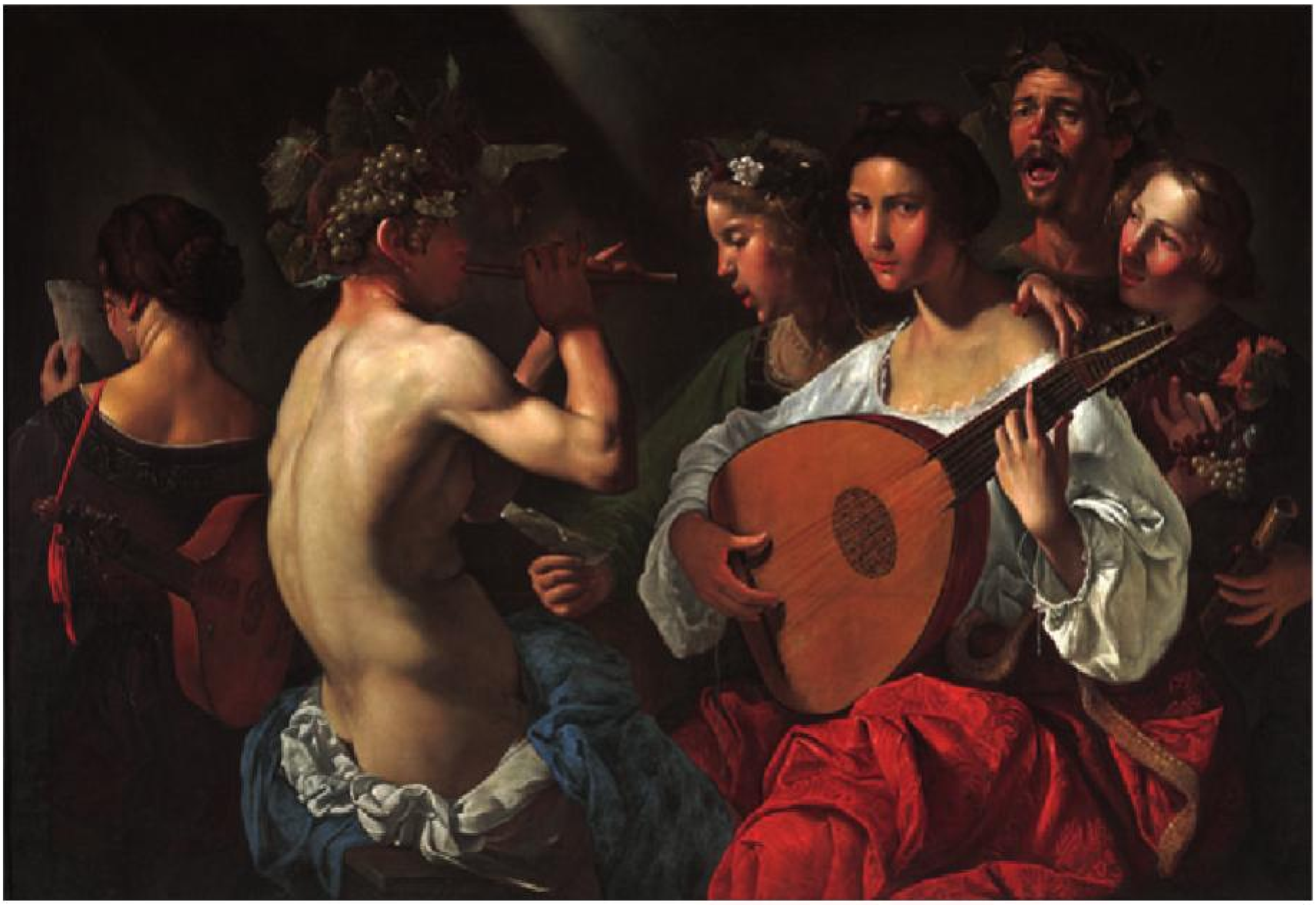
LONDON, ENGLAND

Dressing cabinet

c. 1660–1662
Paper, silk, wood, and glass
11¾ × 10¾ × 8 in. (30.2 × 27.6 × 20.3 cm)
Gift of Mrs. Addison L. Gardner, Jr. in memory of Richard W. and Anna L. Sears and of Mr. and Mrs. Alfred L. Bromberg in memory of Mr. and Mrs. I. G. Bromberg by exchange, 1992.12

This locking tabletop cabinet is representative of a very small surviving group of fancywork caskets made around 1650–1700 by English schoolgirls, who profusely decorated every side with courtly or allegorical figures and garden-of-earthly-delight motifs. These were executed from printed embroidery patterns in a mixture of media, from flat and raised silk needlework to cut, molded, and rolled paper, accented with silver braid and, sometimes, beads or pearls. Inside were spaces for scent bottles, drawers for writing and sewing implements, and secret compartments for jewelry. The wood case is covered in paper rather than fabric panels; all the figural and floral designs consist of floss-silk fibers glued to paper cutouts. The presence of crowns and scepters as attributes of the courtiers on the doors suggests the cabinet may commemorate the 1662 marriage of King Charles II to Catherine, Infanta of Portugal.





PIETRO PAOLINI

Italian, 1603–1681

Bacchic Concert

1625–1630
Oil on canvas
46¼ × 68¾ in. (117.5 × 174.6 cm)
The Karl and Esther Hoblitzelle Collection,
gift of the Hoblitzelle Foundation, 1987.17

Pietro Paolini depicts a nocturnal concert featuring Bacchus, the Greek god of wine, surrounded by an ensemble of enigmatic musicians. Crowned with grape leaves and fruit, Bacchus appears not as a god but as a muscular young man, a common laborer whose neck and arms are sunburned. His half-nude body is oddly isolated by the drapery pooled around his hips and buttocks. This unusual truncation reinforces Paolini's quotation of the Belvedere Torso (Vatican Museums, Rome), one of the most famous fragments of classical sculpture and a reference point for artists since at least the early sixteenth century. The narrative of the painting is difficult to decipher. The musician at far left studies a sonnet by Petrarch, while at right a rustic trio clusters around a woman strumming a lute. In seventeenth-century Rome, grand weddings frequently included performances by musicians clad as the god of wine and his followers, a tradition to which Paolini may be alluding in this painting.

GIULIO CESARE PROCACCINI

Italian, 1574–1625

Ecce Homo

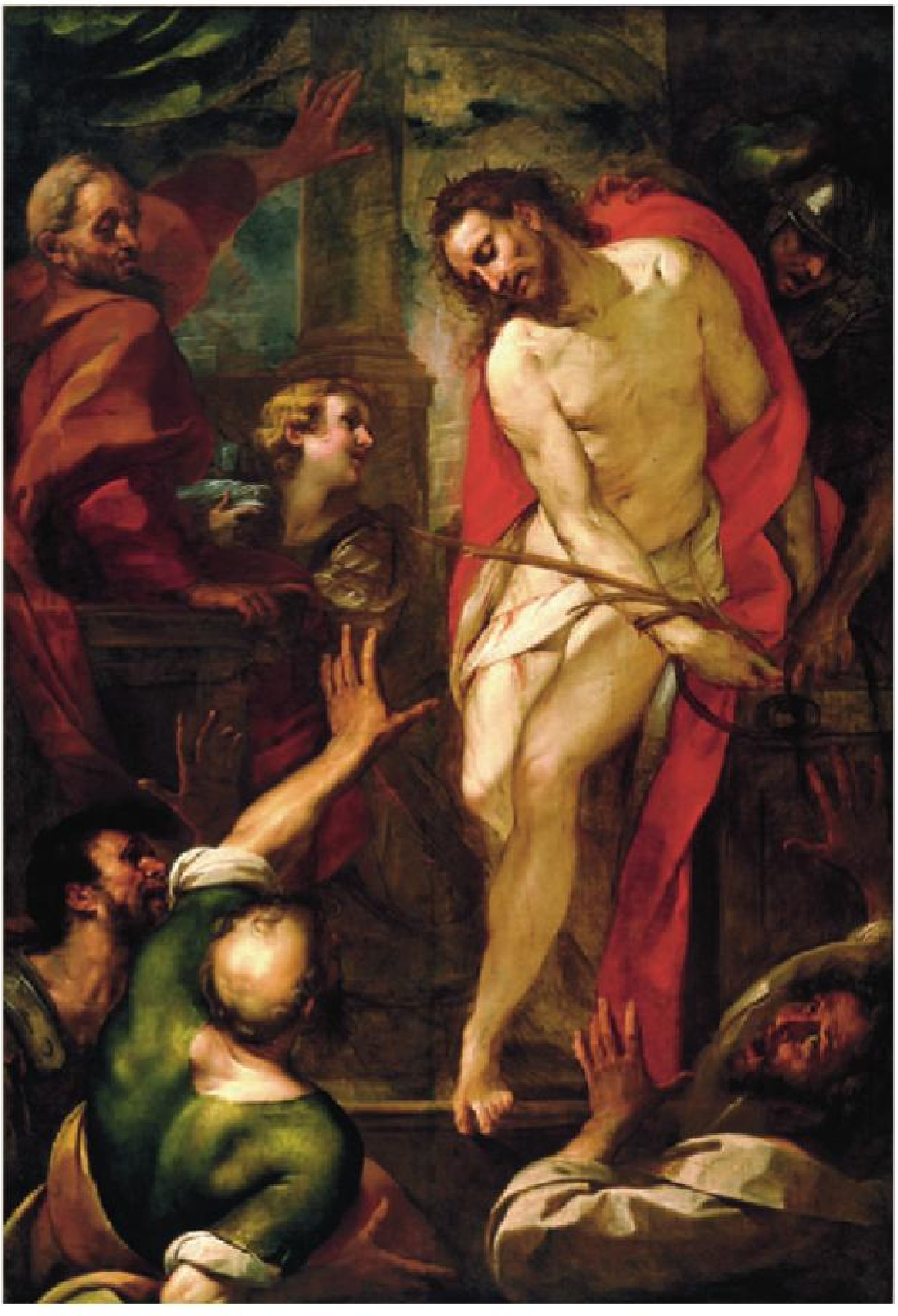
c. 1618–1620

Oil on canvas

92⅝ × 65⅜ in. (235.3 × 166.1 cm)

Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1969.16

All the ingredients of the mannerist style are gathered in this grandiose composition of the flagellated Christ being presented to the masses by Pontius Pilate. The expressions and postures of the figures surrounding Christ are intensely dramatic, their contorted faces contrasting with Christ's more serene expression. In the upper left, Pontius Pilate looks disdainfully over the emotional scene. Giulio Cesare Procaccini was one of the most influential artists of his period, especially in Milan and Genoa. He most likely executed this painting in Genoa, where, after closely studying works by the Baroque master Peter Paul Rubens, he transformed his style with a softer, lighter brushstroke. This painting belonged to the large and influential collection of the Genoese prince Giovanni Carlo Doria (1576–1625).



NICOLAS MIGNARD

French, 1606–1668

The Shepherd Faustulus Bringing Romulus and Remus to His Wife

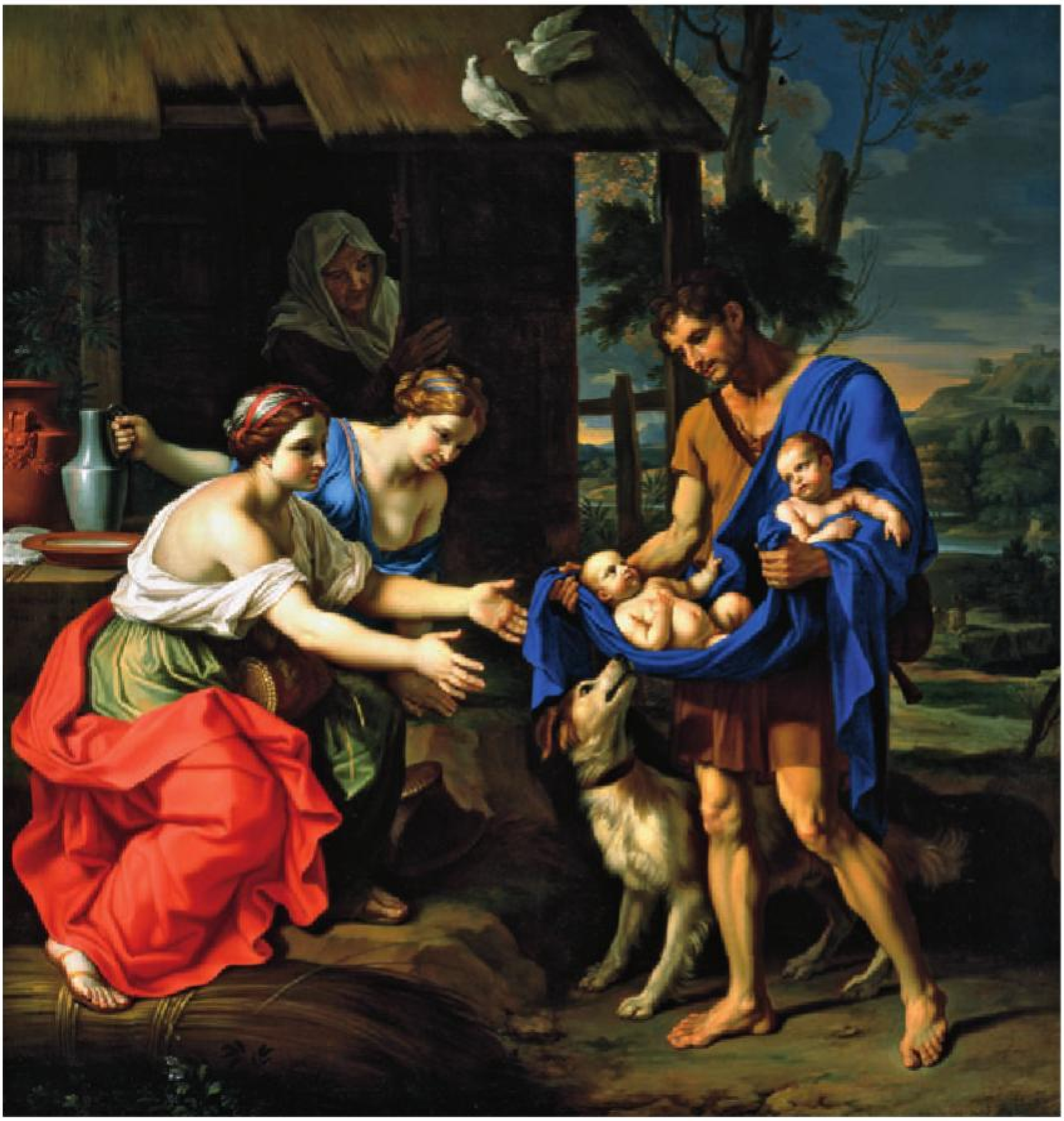
1654

Oil on canvas

58½ × 57⅛ in. (148.6 × 145.1 cm)

Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1970.25

In Nicolas Mignard's painting, the crisp draperies, pure colors, and simple setting are perfect testimony to the Italian influence, particularly of the Bolognese school, on French art at the beginning of the seventeenth century. The shepherd Faustulus rescued twin babies Romulus and Remus, the future founders of Rome, after they were abandoned on the banks of the Tiber River. The scene depicts the moment when he presents the babies to his wife, who will become their adoptive mother. Mignard spent a large part of his career in the papal territory of Avignon in southern France, where he produced large religious compositions for churches and convents. This painting is among his few known secular subjects.

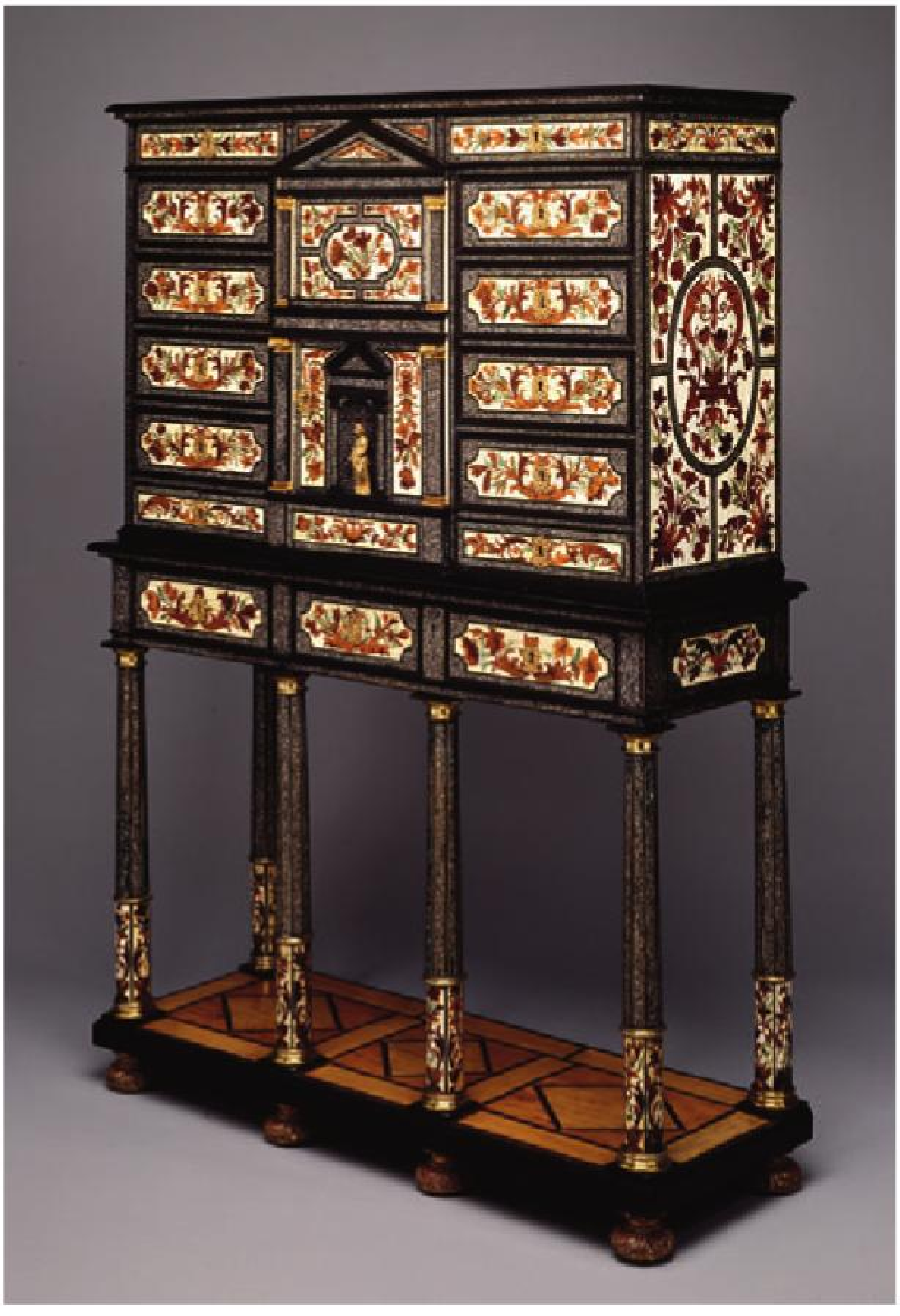


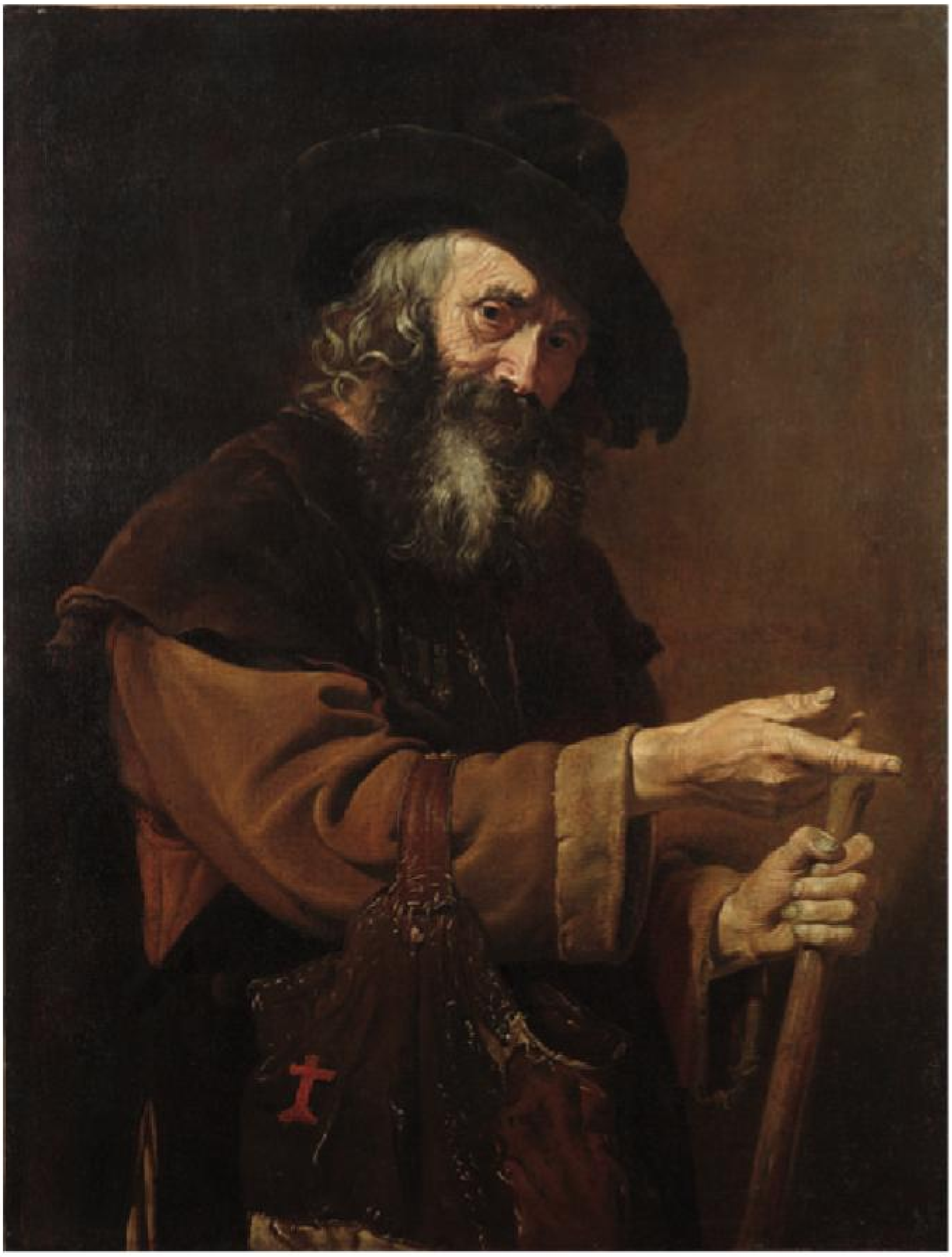
ATTRIBUTED TO PIERRE GOLE
French, c. 1620–1684

Cabinet on stand

c. 1660–1680
Wood, tortoiseshell, ivory, shell, and gilt bronze
68¼ × 49½ × 17 in. (173.4 × 125.7 × 43.2 cm)
The Wendy and Emery Reves Collection,
1985.R.573.a–c

During the first half of the seventeenth century, the cabinet on stand became an important furniture form in Italy; it was soon imitated in both western and northern Europe. Here the artisan used a veneer saw guided by a template to produce hundreds of intricate elements. These wooden parts were then placed into a background veneer of ivory, which was surrounded by bands created from crushed mother-of-pearl set in mastic. The combination of colored woods, white ivory, and reflective shell ensured that this cabinet would have glistened like a jewel in the dim candlelight of the seventeenth century. The exceptional workmanship of this cabinet suggests the hand of Pierre Gole, Louis XIV's master cabinetmaker.





PIETRO BELLOTTI
Italian, 1627–1700

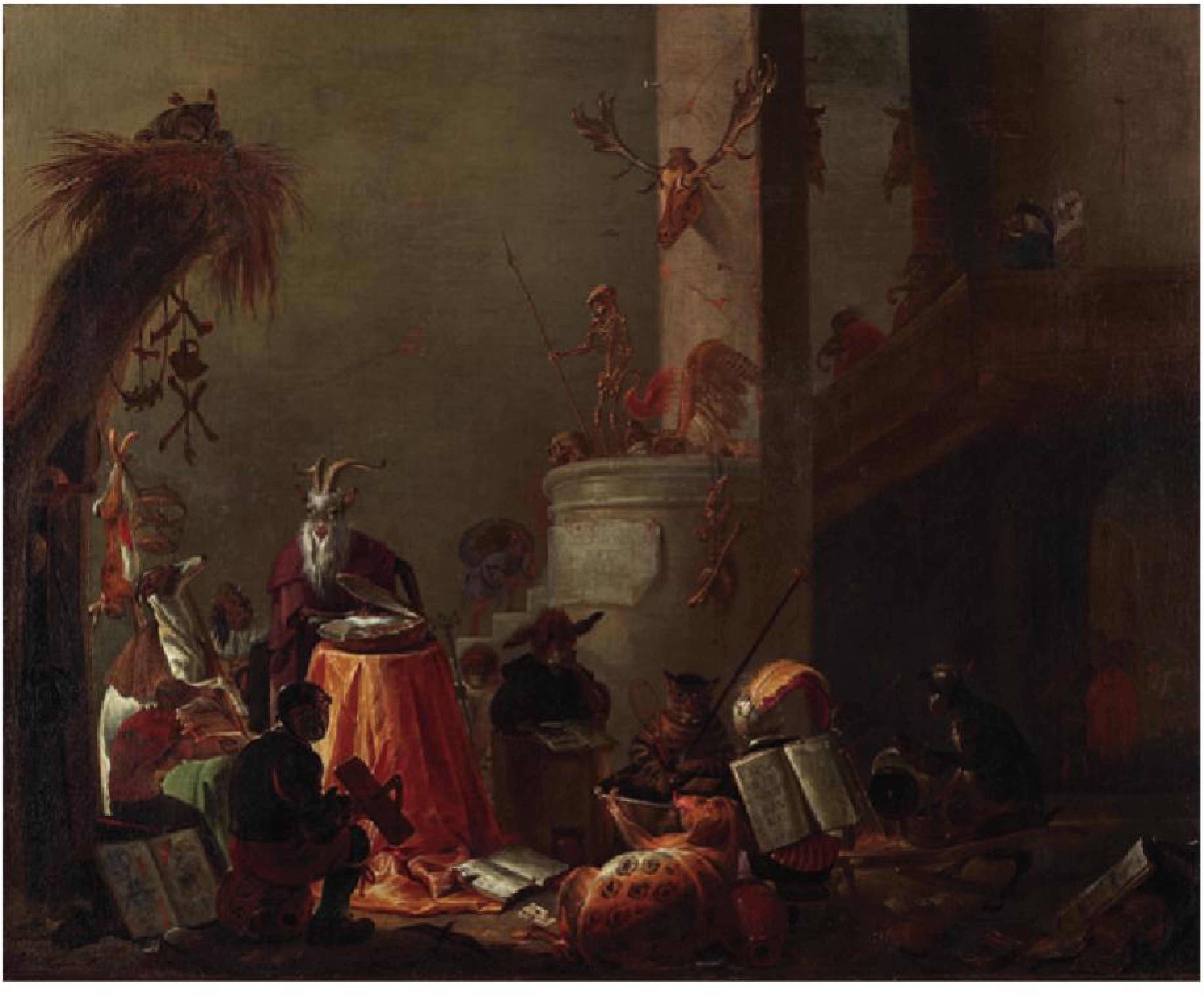
Old Pilgrim
c. 1660s–1670s
Oil on canvas
44¼ × 36½ in. (112.4 × 92.7 cm)
The Karl and Esther Hoblitzelle Collection,
gift of the Hoblitzelle Foundation, 1987.4

The aged figure of a pilgrim, identified not by the familiar cockleshell but by several religious emblems pinned to his chest, confronts us with a searching gaze. His gesture seems to be an invitation to join him on his harsh road. Set against an unadorned background, the strongly lit figure emerges from the shadows with a forceful presence. Pietro Bellotti here demonstrates his characteristic interest in deeply wrinkled faces, dirty hands, and rustic clothing mended with prominent stitches. Bellotti's portraits and genre paintings are notable for their dramatic chiaroscuro and naturalistic treatment of the human figure, reflecting the influence of Spanish painters on northern Italian painting in the mid-seventeenth century. In fact, this painting was attributed to several different Spanish painters before being definitively associated with an important group of mature works by Bellotti.

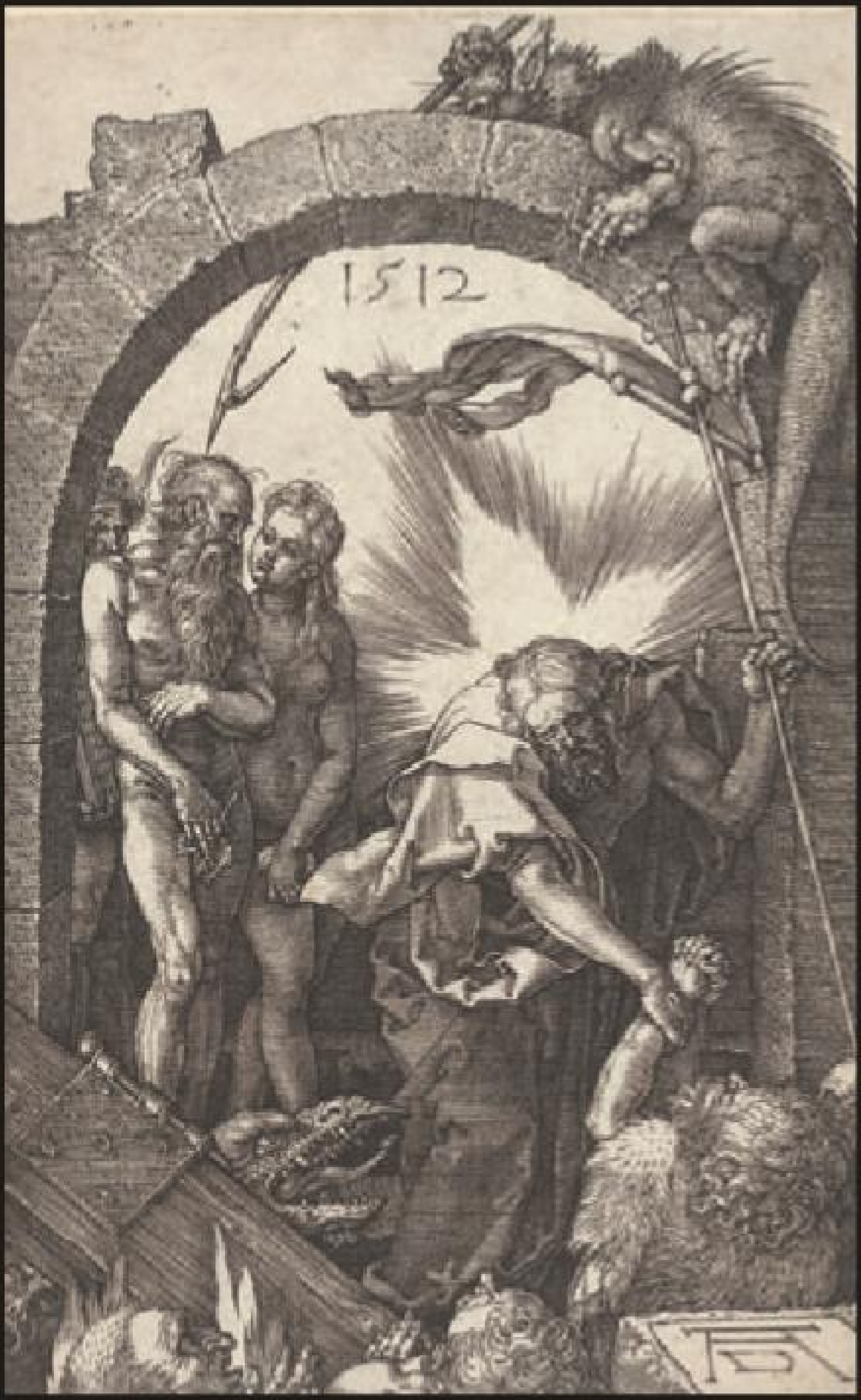
CORNELIS SAFTLEVEN
Dutch, 1607–1681

College of Animals
1655
Oil on canvas
27 × 34¼ in. (68.6 × 87 cm)
The Karl and Esther Hoblitzelle Collection
gift of the Hoblitzelle Foundation, 1987.32

Cornelis Saftleven's richly detailed painting offers a humorous critique of academic pursuits. A donkey appears to fall asleep while reading a book, while a pig lying on the ground is preoccupied with smoking rather than intellectual discussion. Objects such as the playing cards strewn across the ground also hint at idleness rather than scholarly productivity. Animal satires were popular in the seventeenth-century Dutch Republic, but Saftleven's painting is unusual in that it contains imagery associated with other genres, including witchcraft scenes. These potentially diabolical aspects include bones suspended from the tree trunk, and hybridized animals such as the anthropomorphic owl seated on a skull. The scene may also reference contemporary literature or political events, as Saftleven executed at least one animal satire painting based on a political play from the period. Such varied sources suggest that *College of Animals* conveyed symbolic significance to seventeenth-century audiences, but these potential meanings remain unknown today, endowing the scene with ambiguity.

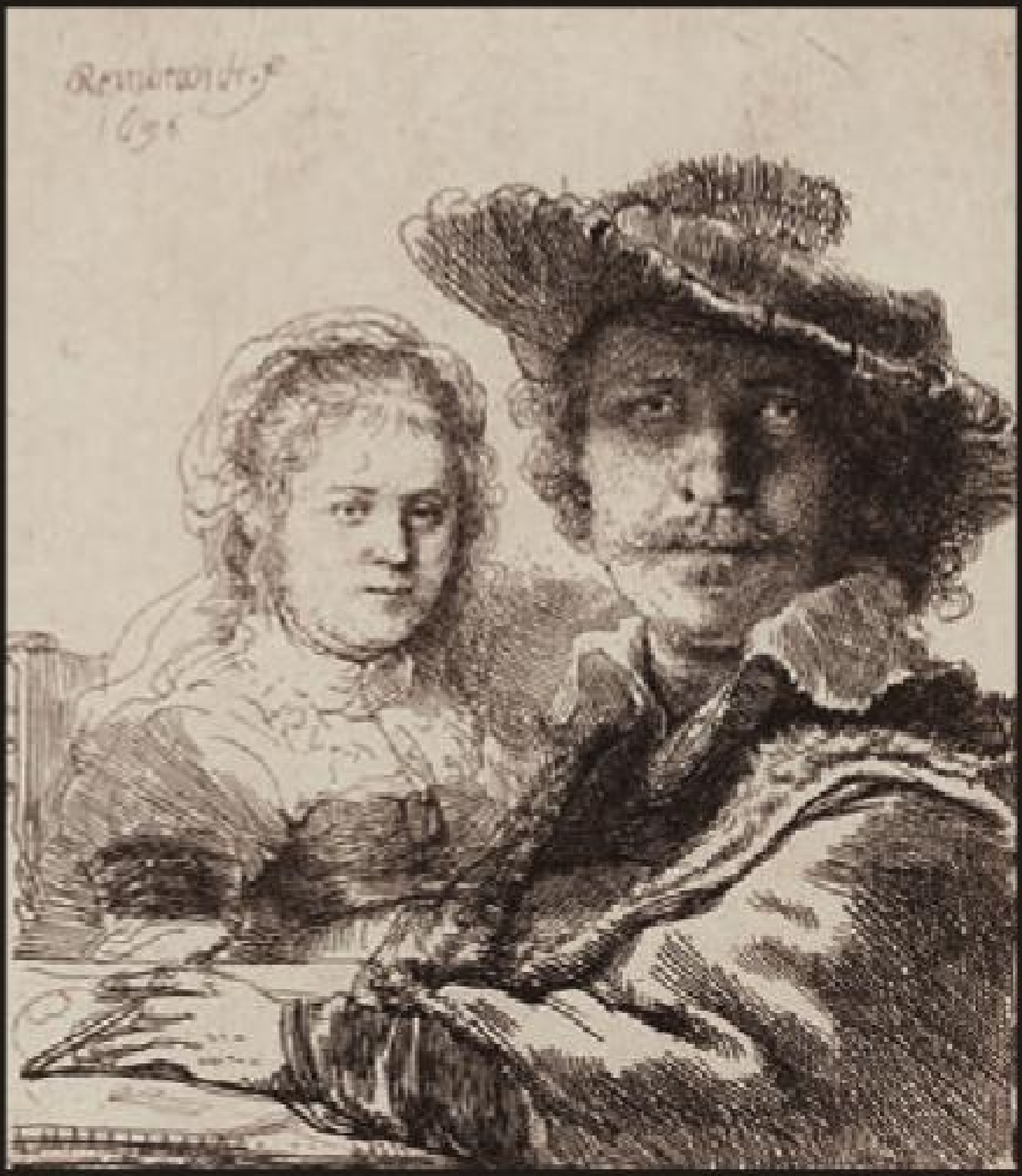


Selections from the European and American Works on Paper Collection



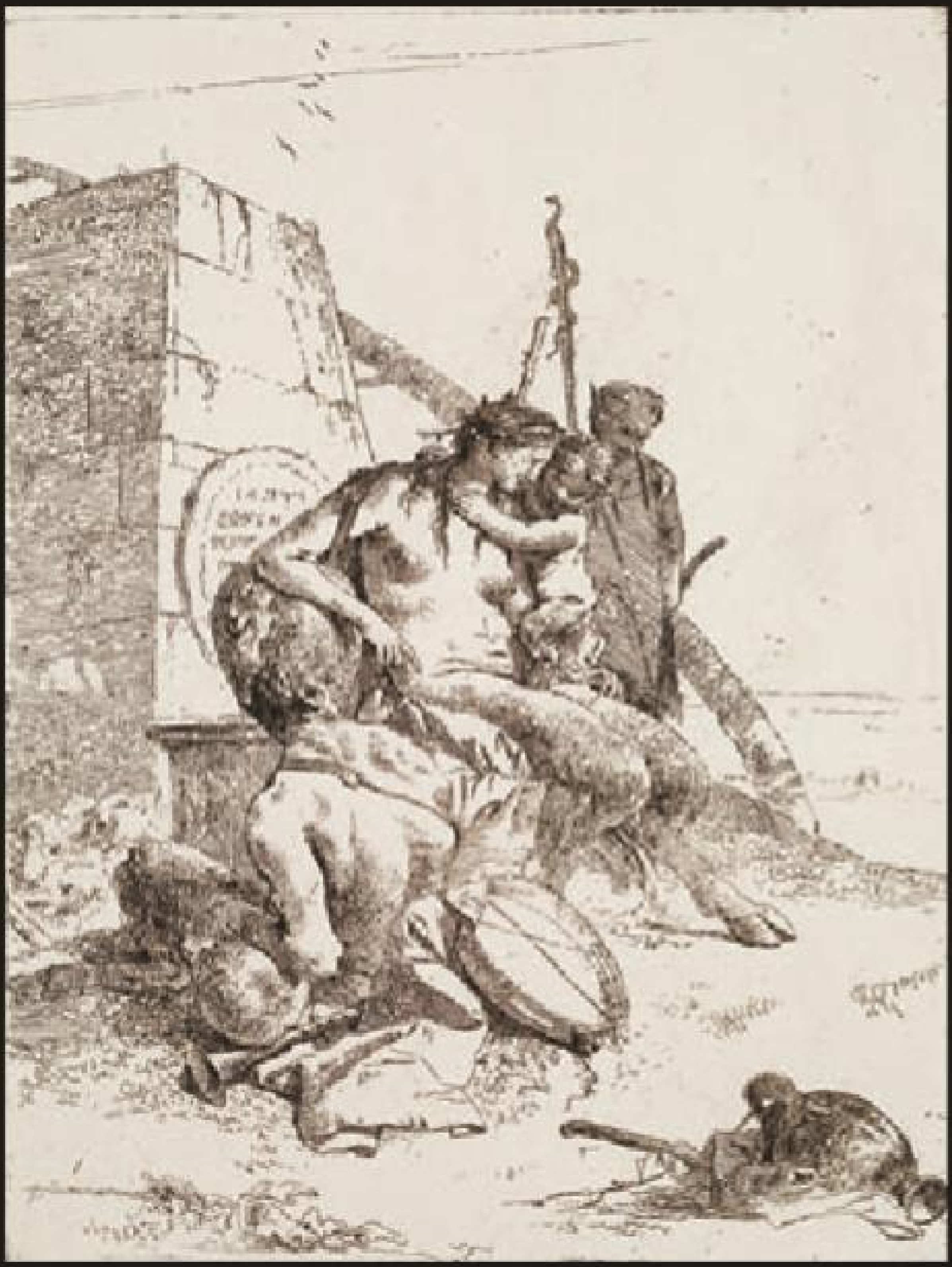
ALBRECHT DÜRER
German, 1471–1528

Harrowing of Hell
1512
Engraving
Sheet: 4½ × 2⅞ in. (11.4 × 7.3 cm)
Anonymous gift, 1991.48



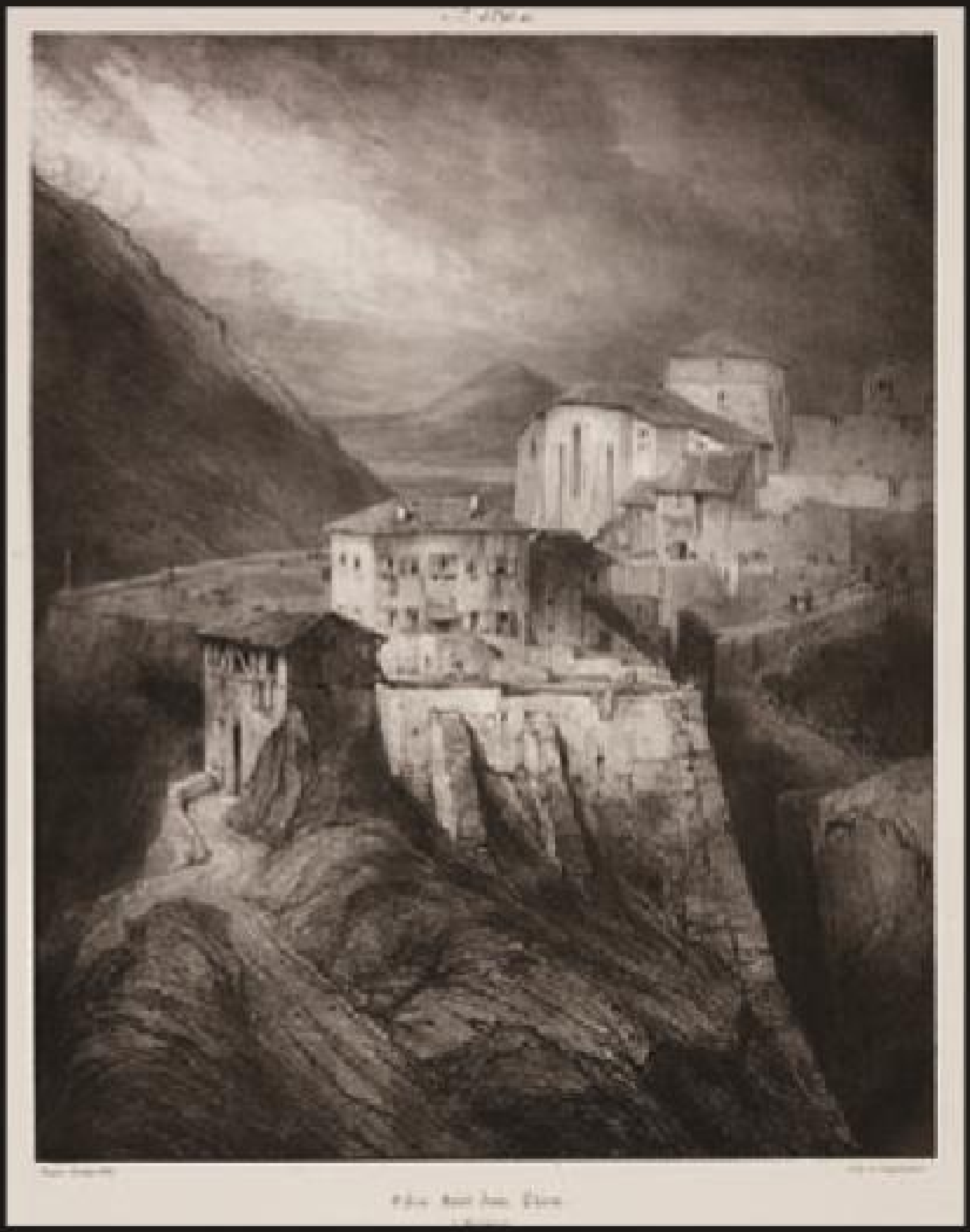
REMBRANDT VAN RIJN
Dutch, 1606–1669

Self-Portrait with Saskia
1636
Etching
Sheet: 4⅛ × 3¾ in. (10.5 × 9.5 cm)
Gift of Calvin J. Holmes in memory of Etta Marian Webb, 1967.1.1



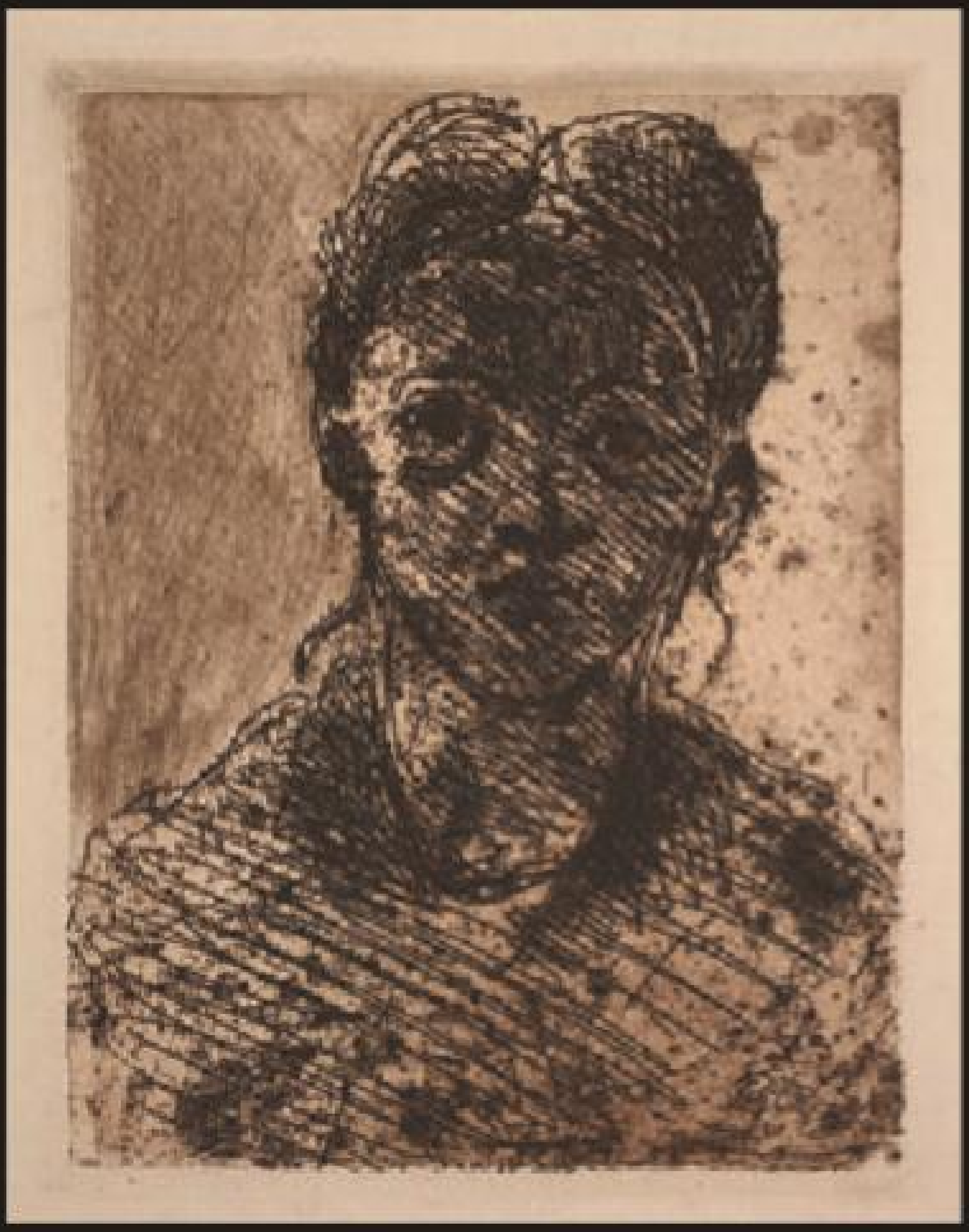
GIOVANNI BATTISTA TIEPOLO
Italian, 1696–1770

Satyr Family with the Obelisk
c. 1765
Etching
Sheet: 15½ × 7 in. (39.4 × 17.8 cm)
Gift of Mrs. A. E. Zonne, 1942.84



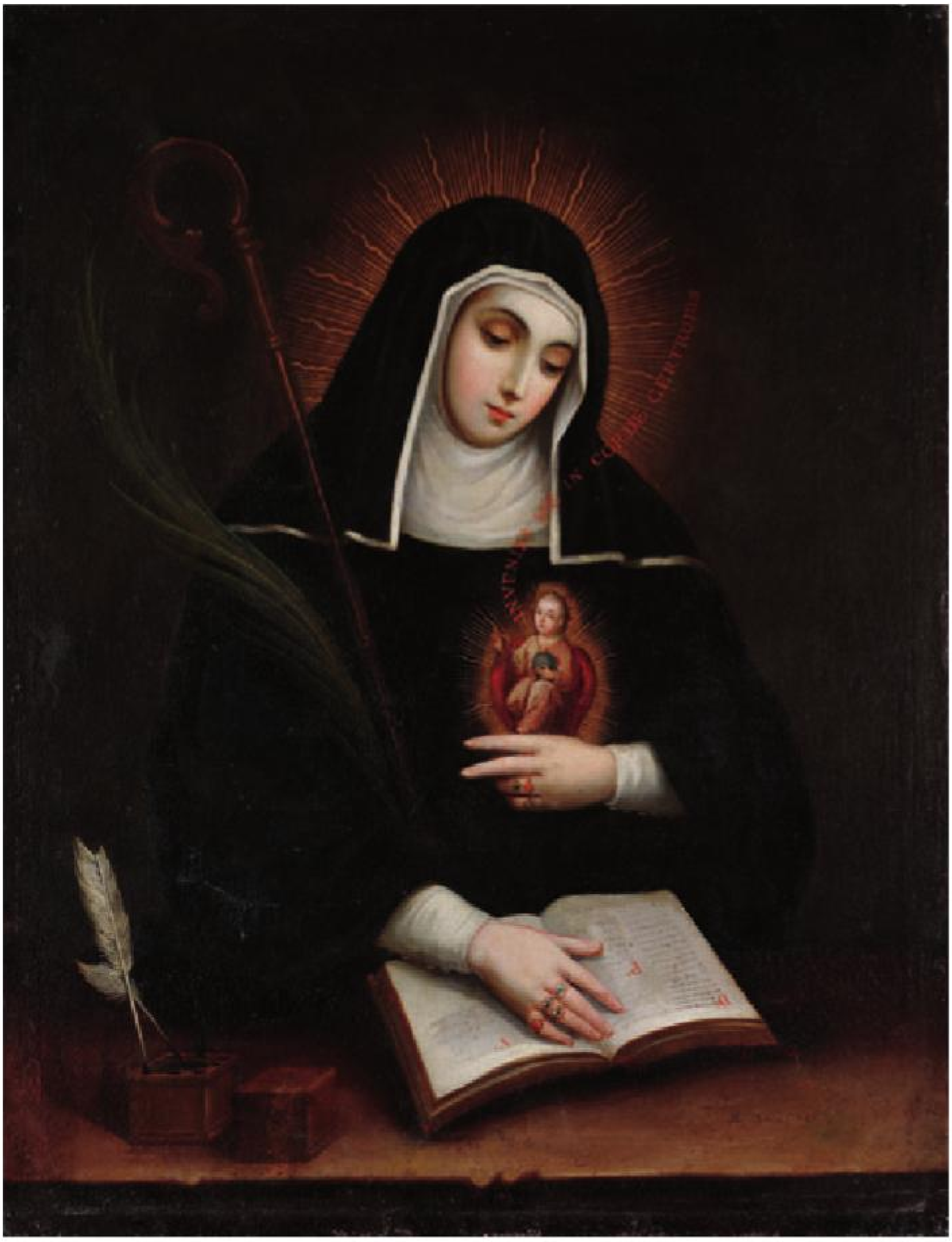
EUGÈNE ISABEY
French, 1803–1886

Church of Saint Jean, Thiers, Auvergne
1831
Lithograph
Sheet: 20¼ × 13¼ in. (51.4 × 33.7 cm)
Foundation for the Arts Collection, gift of
Mr. and Mrs. Alfred L. Bromberg, 1963.163.FA



PAUL CÉZANNE
French, 1839–1906

Head of a Young Girl
1873
Etching
Sheet: 12⅞ × 9⅞ in. (32.7 × 25.1 cm)
Gift of Mr. and Mrs. Alfred L. Bromberg,
1956.84



MIGUEL CABRERA
Mexican, 1695–1768

Saint Gertrude
1763
43½ × 34¾ in. (110.5 × 88.3 cm)
Oil on canvas
Gift of Laura and Daniel Boeckman in honor of Dr. William Rudolph, 2006.37

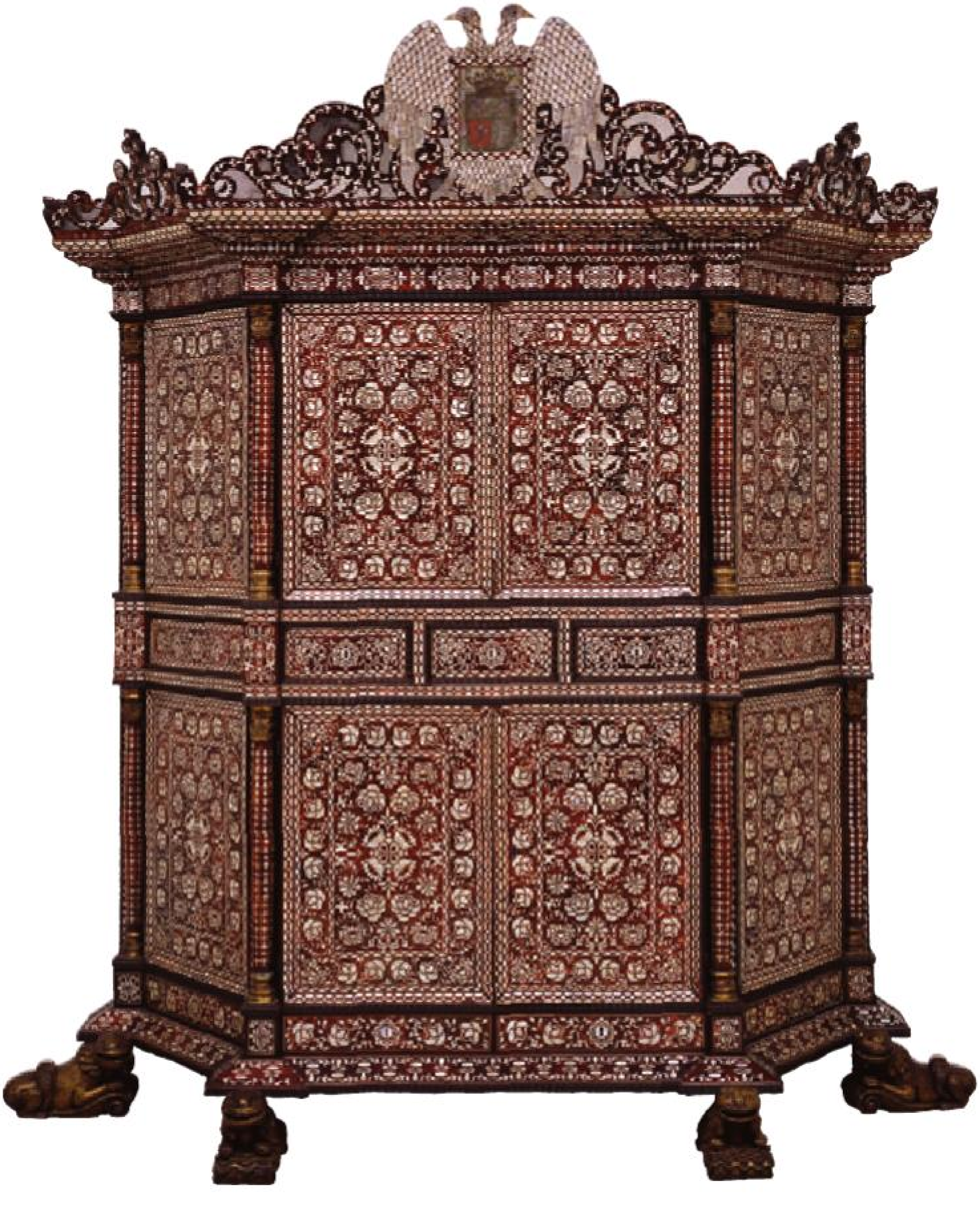
The German Benedictine nun Saint Gertrude the Great (1256–1301/2) is known for her spiritual exercises, which interpret the Seven Sacraments. She became a model for later mystical writers, especially Saint Teresa of Avila, and was a popular figure in Europe and the Americas. Miguel Cabrera depicts the saint in reflection, with her writing tools to her right and a devotional book, possibly her own work, in front of her. Of particular importance in the composition is the image of the Sacred Heart, the symbol of Christ's love for humanity. The jewels on the saint's fingers refer to the wounds of Christ, which Gertrude reportedly saw in a vision. An acclaimed painter in his lifetime, Cabrera operated a thriving art studio in Mexico City. He was also a leading instructor and sustainer of a private academy of painting in the city.

PROBABLY GOA, INDIA

Cabinet

c. 1680–1700
Mahogany, mother-of-pearl, ivory, and tortoiseshell
102 × 89½ × 26 in. (259.1 × 227.3 × 66 cm)
Gift of The Eugene McDermott Foundation, in honor of Carol and Richard Brettell, 1993.36

This exuberant baroque-style cabinet, adorned with floral marquetry or geometric inlay on all the doors and interior compartments, is composed of thousands of intricately shaped bits of mother-of-pearl and tortoiseshell along with ivory. The luxurious materials testify to the wealth and political importance of Latin America in the seventeenth-century Iberian global empire. Probably made in the Portuguese settlement of Goa, India, the cabinet crossed the Indian Ocean to Manila and then the Pacific to arrive finally in New Spain's capital, Mexico City. The original owner appears to have been Don Melchor Portocarrero, third count of Monclova and viceroy of New Spain (1686–88), who subsequently became Viceroy of Peru (1689–1715). Set within the mother-of-pearl double-headed eagle crest, symbolizing Spain's Habsburg dynasty, is the painted coat of arms of Peru's Tagle family, who inherited the monumental piece in the late eighteenth century.

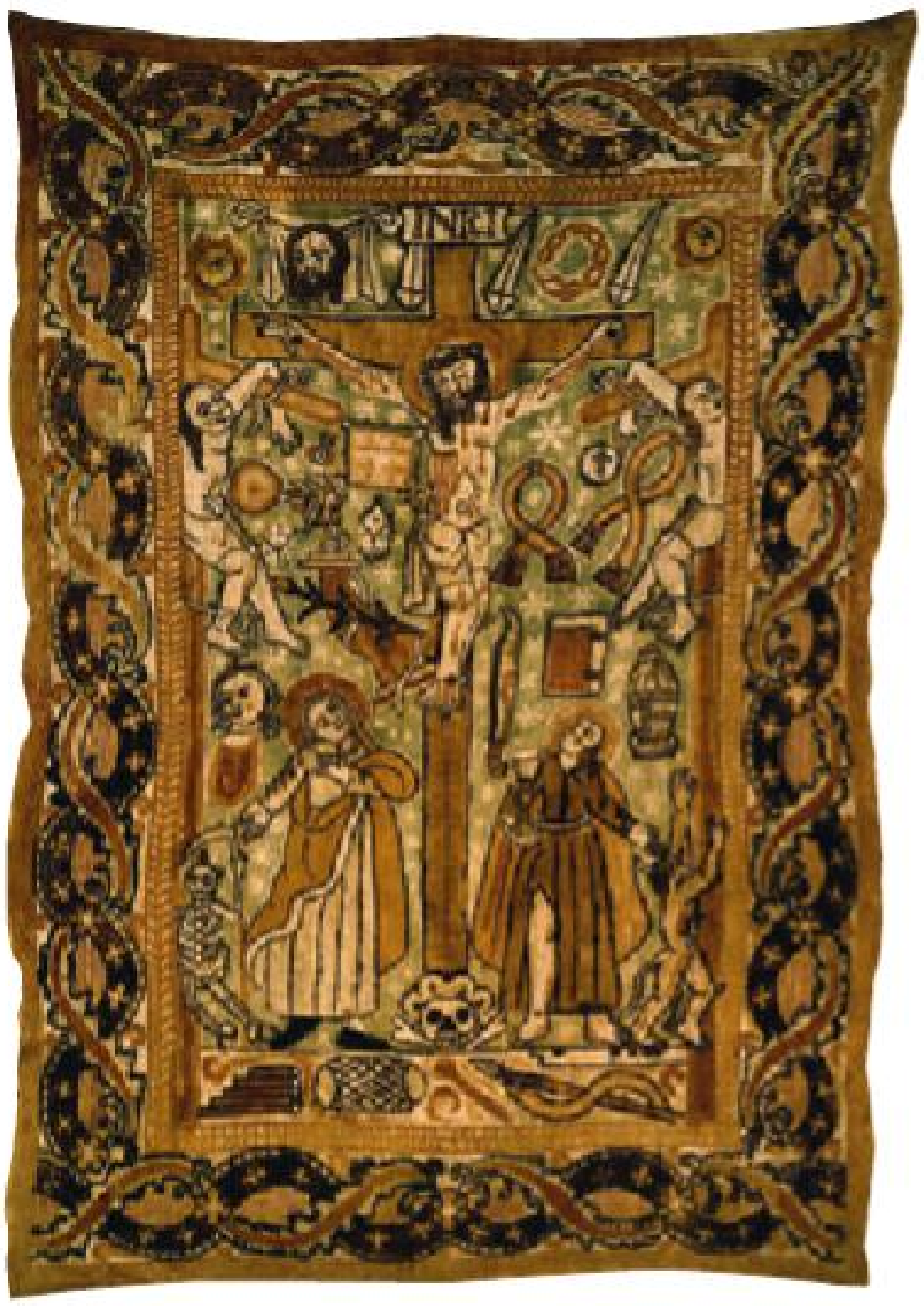


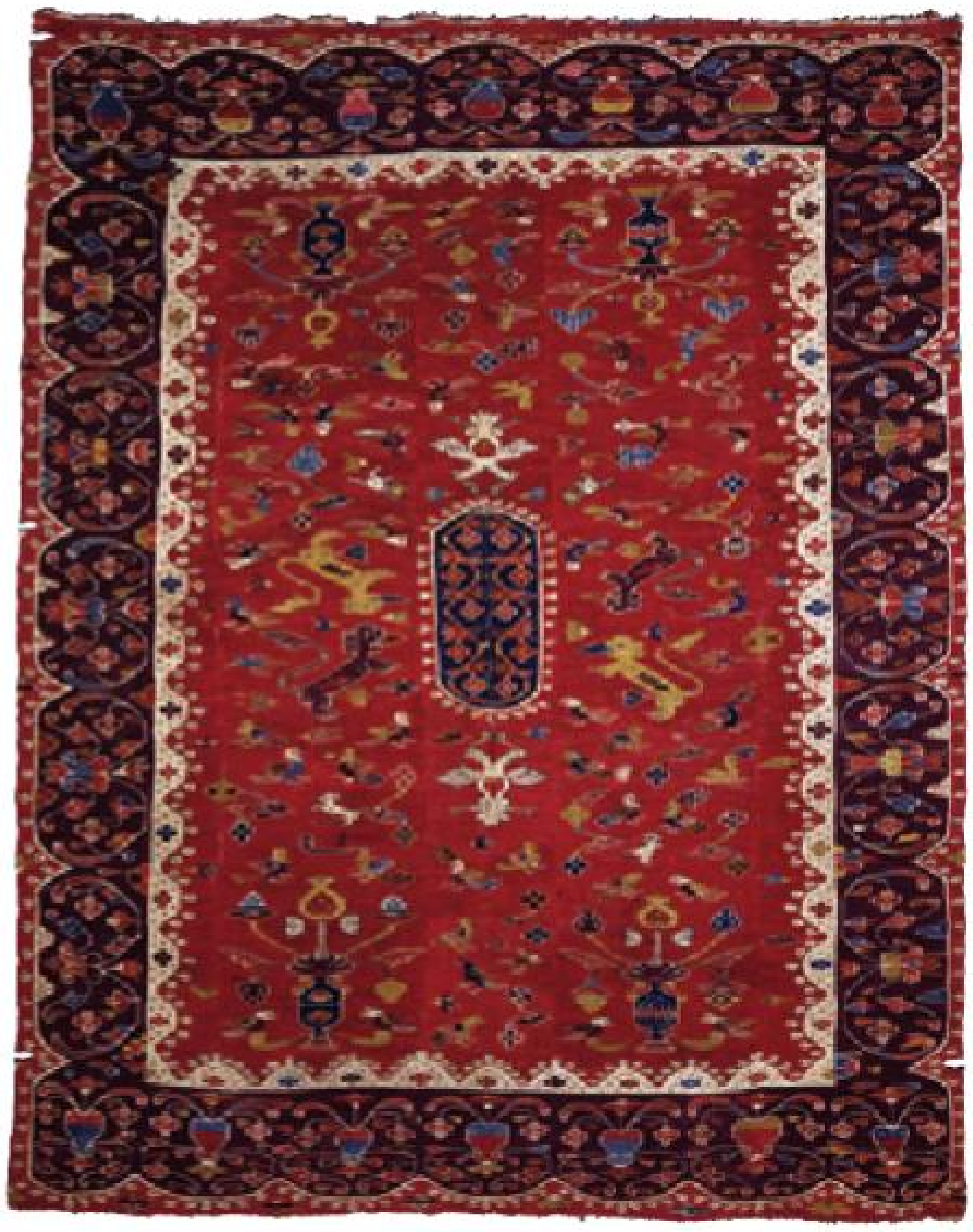
PERU

Lenten curtain depicting the Crucifixion and symbols of the Passion

Spanish colonial period, probably 18th century
Cotton, painted with dyes or pigments
83½ × 60½ in. (212.1 × 153.7 cm)
Foundation for the Arts Collection, gift of Mr. and Mrs. Duncan E. Boeckman, 1990.149.FA

When the Jesuits took Christianity to northeastern Peru, they used painted textiles, an indigenous art form, to communicate their ideology. The imagery of the painted textiles was probably inspired by European etchings or woodcuts. This hanging represents a distinctive type, of which few survive, on the theme of the crucifixion of Jesus Christ and may have been used to veil church altars during Lent. Here the right hand of Christ gives the sign of blessing even while blood drips down his arms. To expand the composition, the artist placed the two thieves on their crosses, a skeletal Death with his scythe, and a groping devil at the edges of the scene.



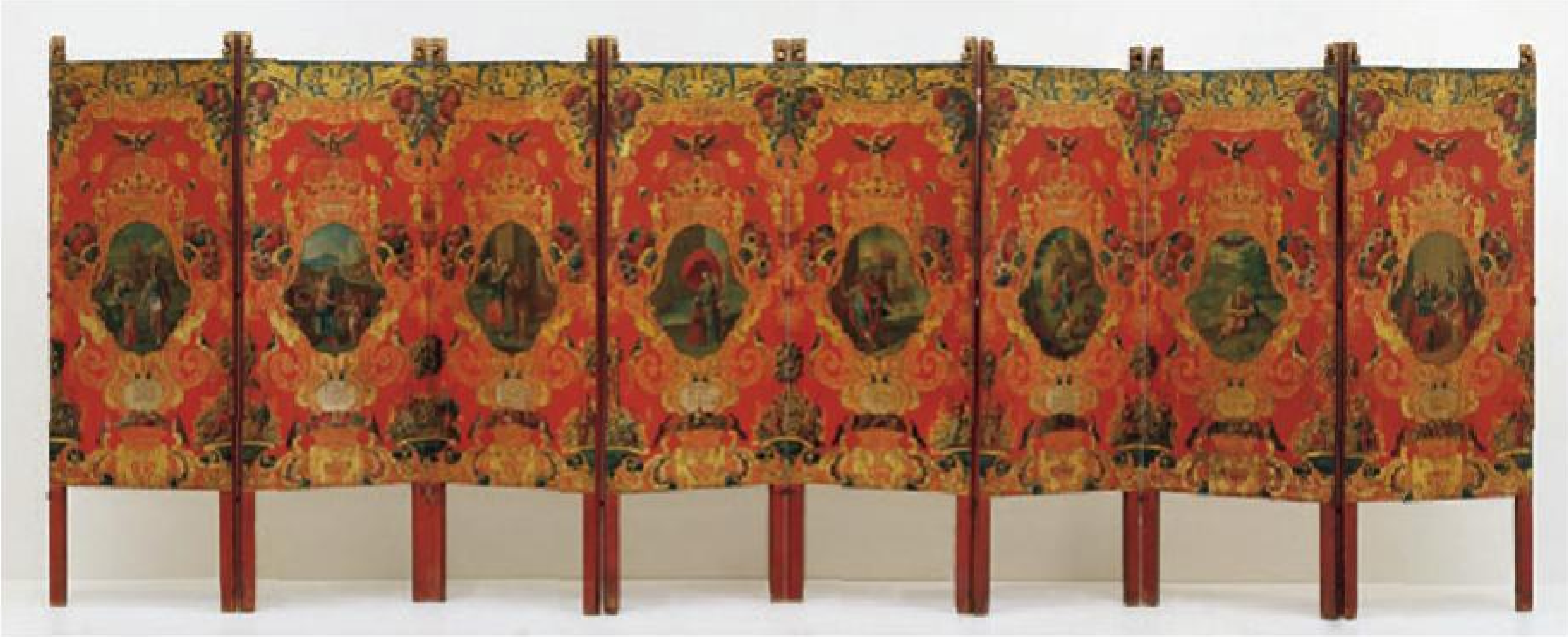


PERU

Poncho with central medallion and double-headed birds

Spanish colonial period, 17th–18th century
Cotton and camelid fiber
75 × 61 in. (190.5 × 154.9 cm)
Gift of the Leland Fikes Foundation, Inc., 1975.61

The adaptation of foreign motifs and styles in Peruvian tapestry-woven textiles distinctively expresses the convergence of indigenous and European cultures during the colonial period. The bordered layout and central medallion of this example are reminiscent of Oriental carpets, as are the birds, animals, and plants on the red field and the meandering vine of the border. The white double-headed bird at each end of the medallion derives from the heraldic eagle of Spain's Habsburg kings. The motif of a vase and plant, seen in the corners of the field, is a recurrent theme in Islamic art, while the pomegranate, the central element in each vase, is an auspicious symbol in Chinese art. The woven vertical slit in the central medallion of this textile identifies it as a poncho, an untailored garment for men.

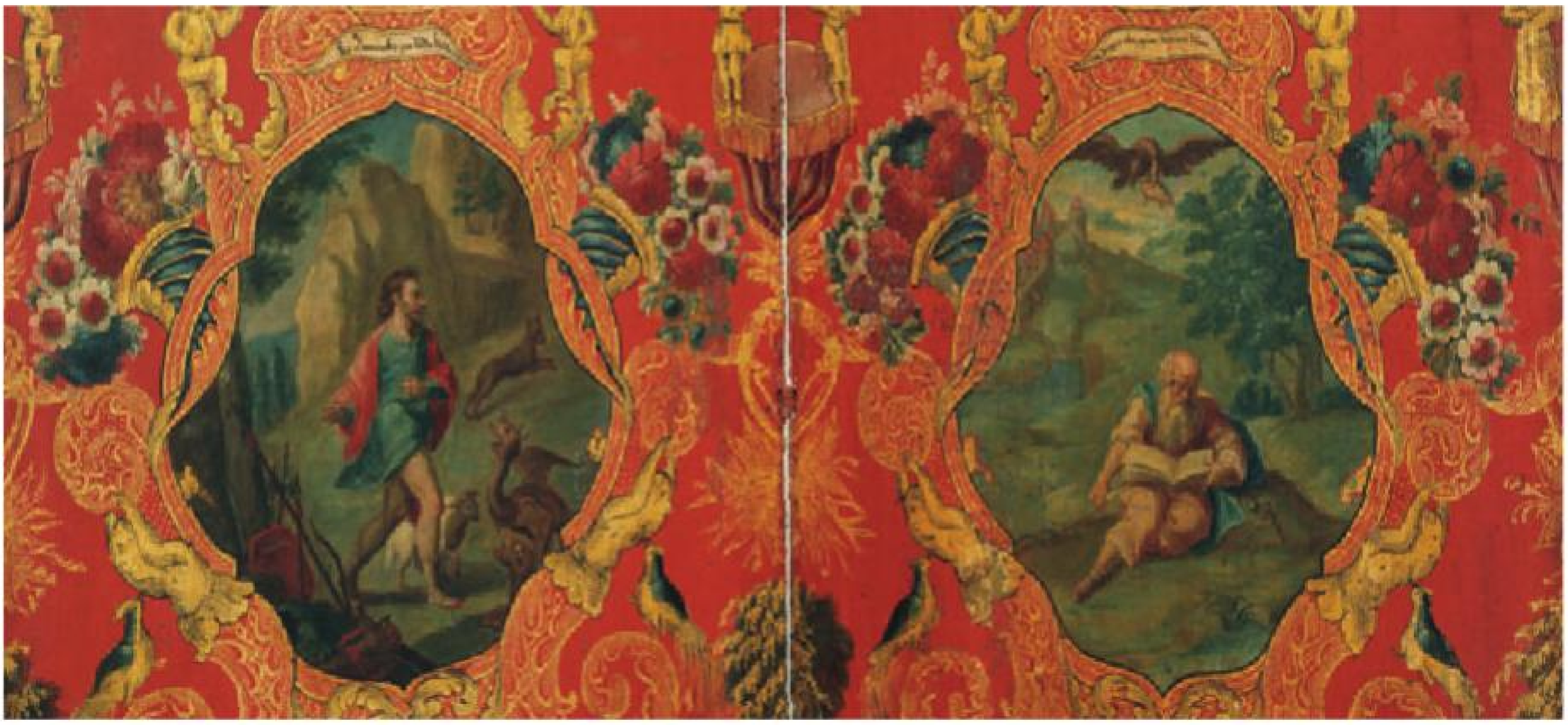


MEXICO, PROBABLY MEXICO CITY

Screen

Spanish colonial period, c. 1740–1760
Oil on canvas, pine, and gilding
59½ × 153 in. (151.1 × 388.6 cm)
Gift of the Stanley and Linda Marcus Foundation, 1993.74

The eight-panel screen is a rococo successor to the innovative furniture form that colonial Mexicans espoused well in advance of continental Europe's adoption of such accordion-fold room dividers. In 1614 the Japanese emissary Rokuemon Hasekura brought ten screens as a diplomatic gift to New Spain's viceroy. The earliest Mexican-made screens closely copied Asian prototypes, but by the mid-1800s the decorations were European renditions of *chinoiserie* combined with traditional Mexican depictions of candy, fruit, and flowers in baskets. The scenes on this screen derive from a seventeenth-century Flemish emblem book with moralistic adages from the classical Roman poet Horace. Aphorisms depicted on the screen include "Control yourself" and "Nature is the best moderator."

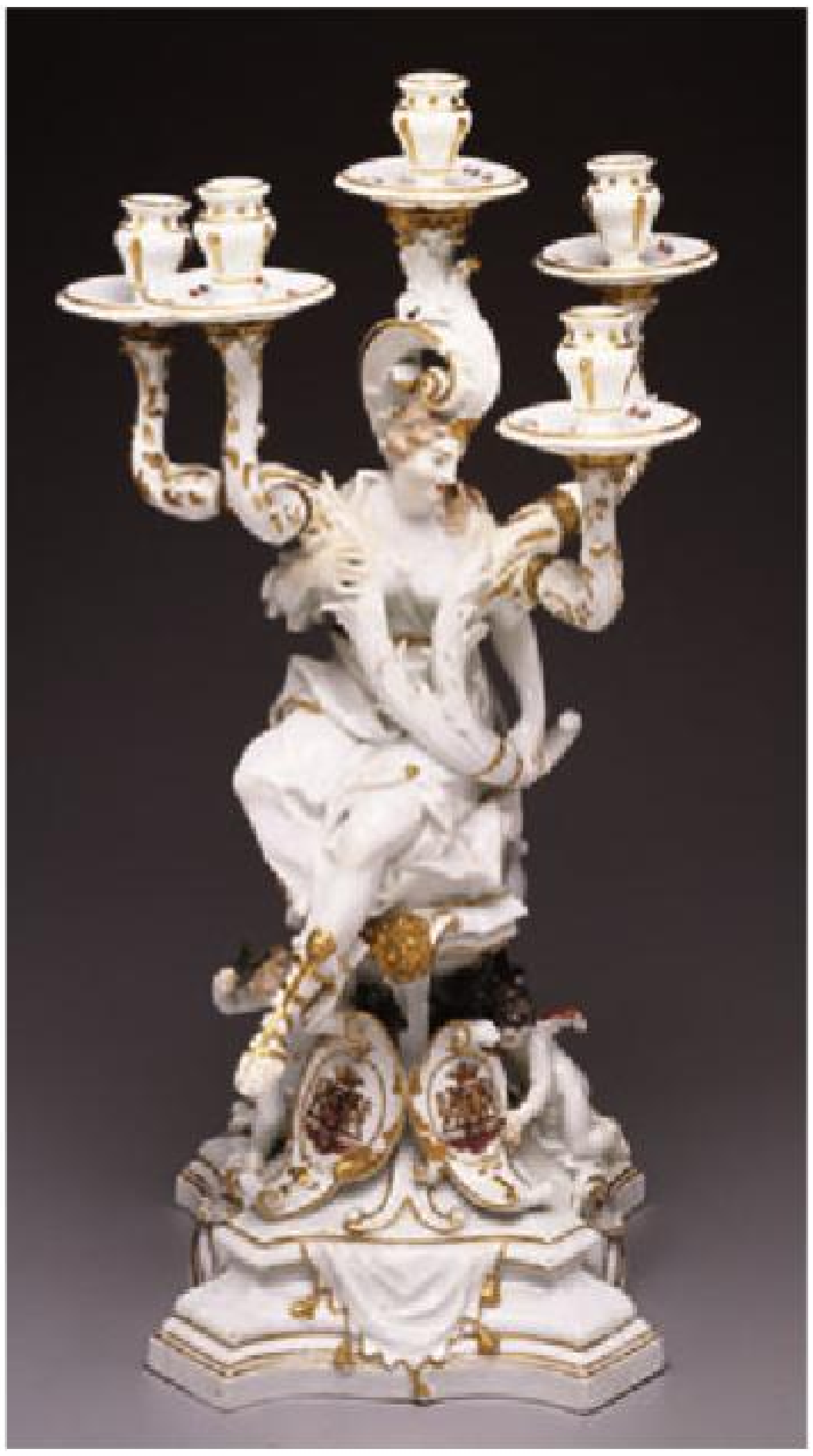


JOHANN JOACHIM KAENDLER

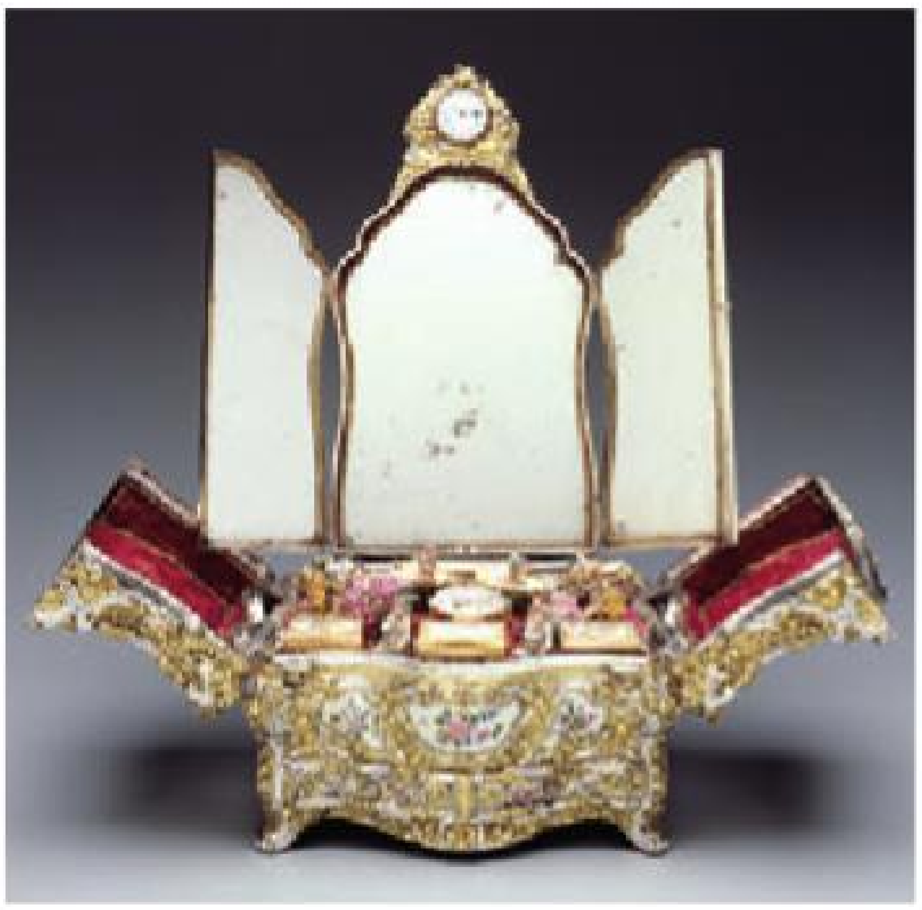
German, 1706–1775

Candelabrum for the Sulkowsky Service

1736
Meissen Porcelain Factory (founded 1710), manufacturer,
Meissen, Germany
Porcelain and enamels
24½ × 12 × 14 in. (62.2 × 30.5 × 35.6 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara
Fund, 1992.5.FA



This breathtaking feat of ceramic design is credited to Johann Joachim Kaendler, a sculptor of genius who became master modeler at Meissen in 1733. The candelabrum was part of the celebrated Sulkowsky Service. Commissioned in 1736, it was the first special-order private armorial dinner service produced at Meissen. The candelabra are exceptional for their scale and complexity. Modeling dominates, with enameling and giltwork added only for embellishment. Elaborate draped figures sit on stepped bases, with putti supporting rococo shields, each bearing the coats of arms of Count Alexander Joseph von Sulkowsky and his wife.



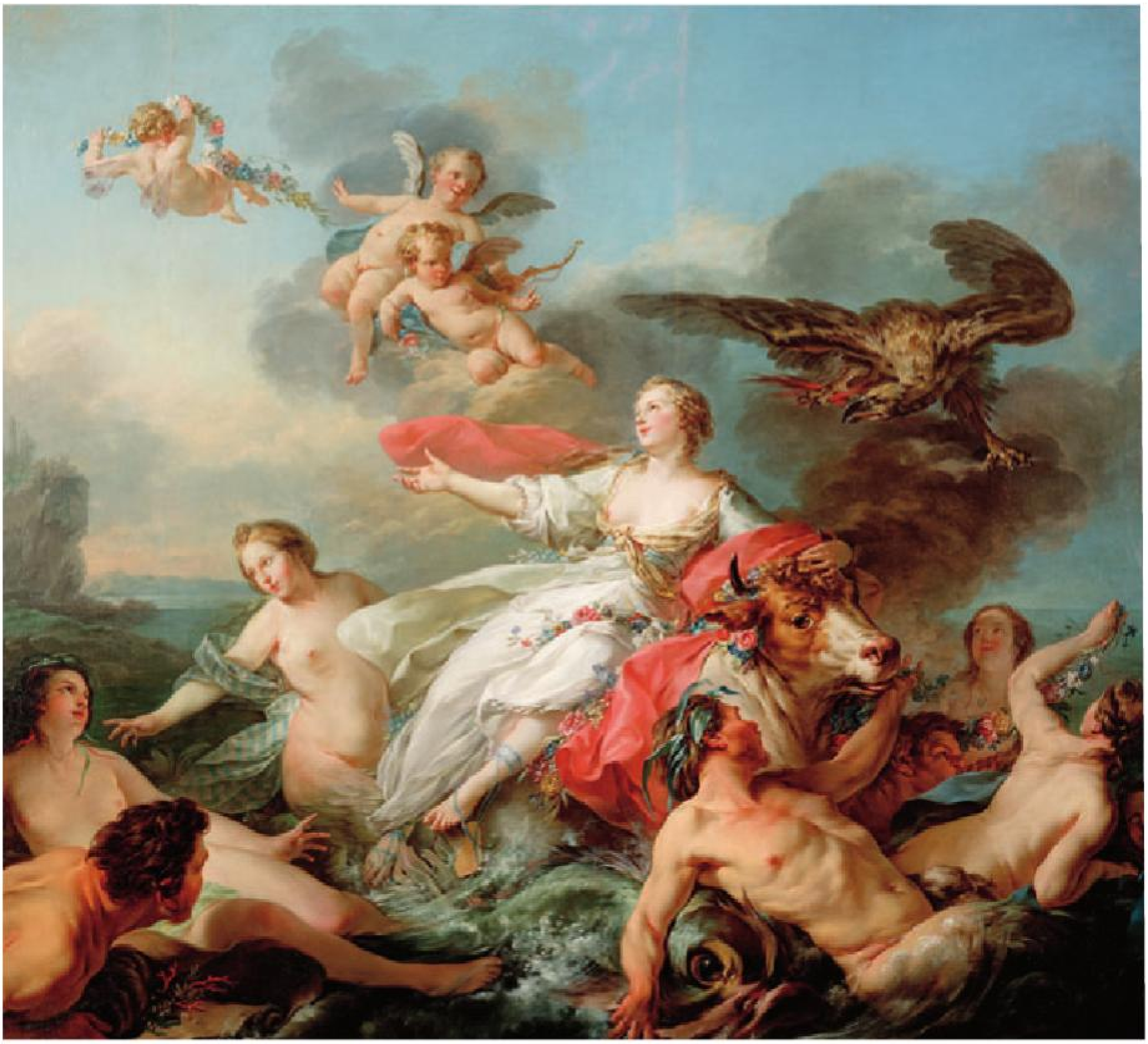
ATTRIBUTED TO CHARLES GOUYN

British, active c. 1735–1784

Dressing casket with accessories

c. 1755
St. James's Factory, active 1749–1759, maker, London, England
Silver, silver gilt, soft-paste porcelain, enamels, glass,
garnets, and velvet
17½ × 21¼ × 13 in. (44.5 × 54 × 33 cm)
The Esther and Karl Hoblitzelle Collection, gift of the
Hoblitzelle Foundation by exchange, 1995.22.1–22

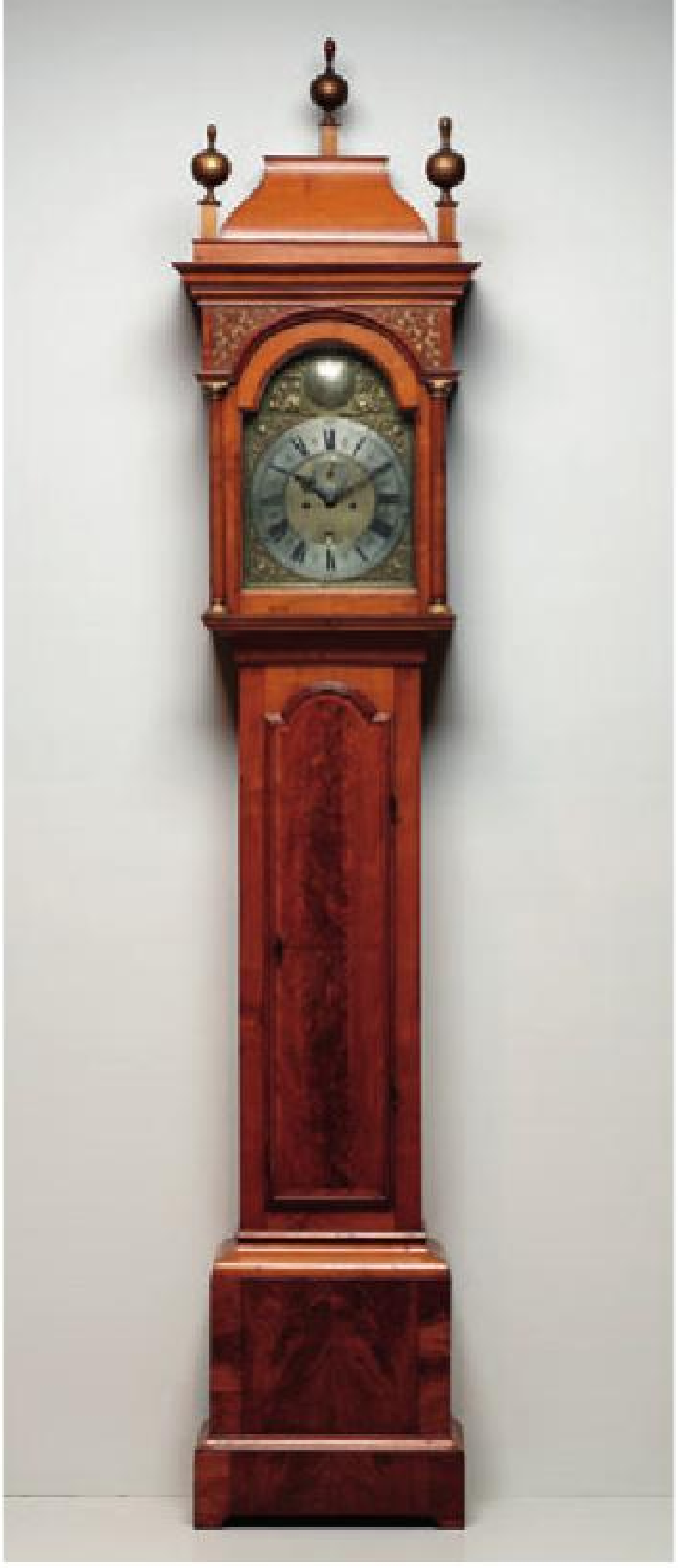
This lavish dressing box is of exceptional importance in its combination of English silverwork and porcelain on the highest artistic level. The casket is decorated in the round, with elegantly chased scrolls and floral enameled porcelain plaques. The mirror back is in three parts, with the center surmounted by a watch intricately framed with figures of Cupid, Chronos, and a cockerel.



JEAN BAPTISTE MARIE PIERRE
French, 1714–1789

The Abduction of Europa
1750
Oil on canvas
96 × 108½ in. (243.8 × 275.6 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1989.133.FA

The Abduction of Europa illustrates an episode from Ovid's *Metamorphoses* in which the god Zeus assumes the form of a bull in order to seduce a mortal woman, Europa. Once Europa has climbed on the bull's back, Zeus carries her out to sea. Jean Baptiste Marie Pierre's painting closely follows Ovid's text: "And she held his horn with her right hand, and, steadied by the left, held on his ample back—and in the breeze her waving garments fluttered as they went." Pierre has embellished the narrative with a host of putti, sea nymphs, mermen, and a dolphin, all accompanying the fleeing Zeus and his captive. Europa's abduction was a favorite subject for European painters in the mid-eighteenth century. The marine setting allowed artists to employ decorative motifs drawn from nature, such as shells and waves, which were characteristic of the rococo style, or *goût pittoresque*, popular at that time.



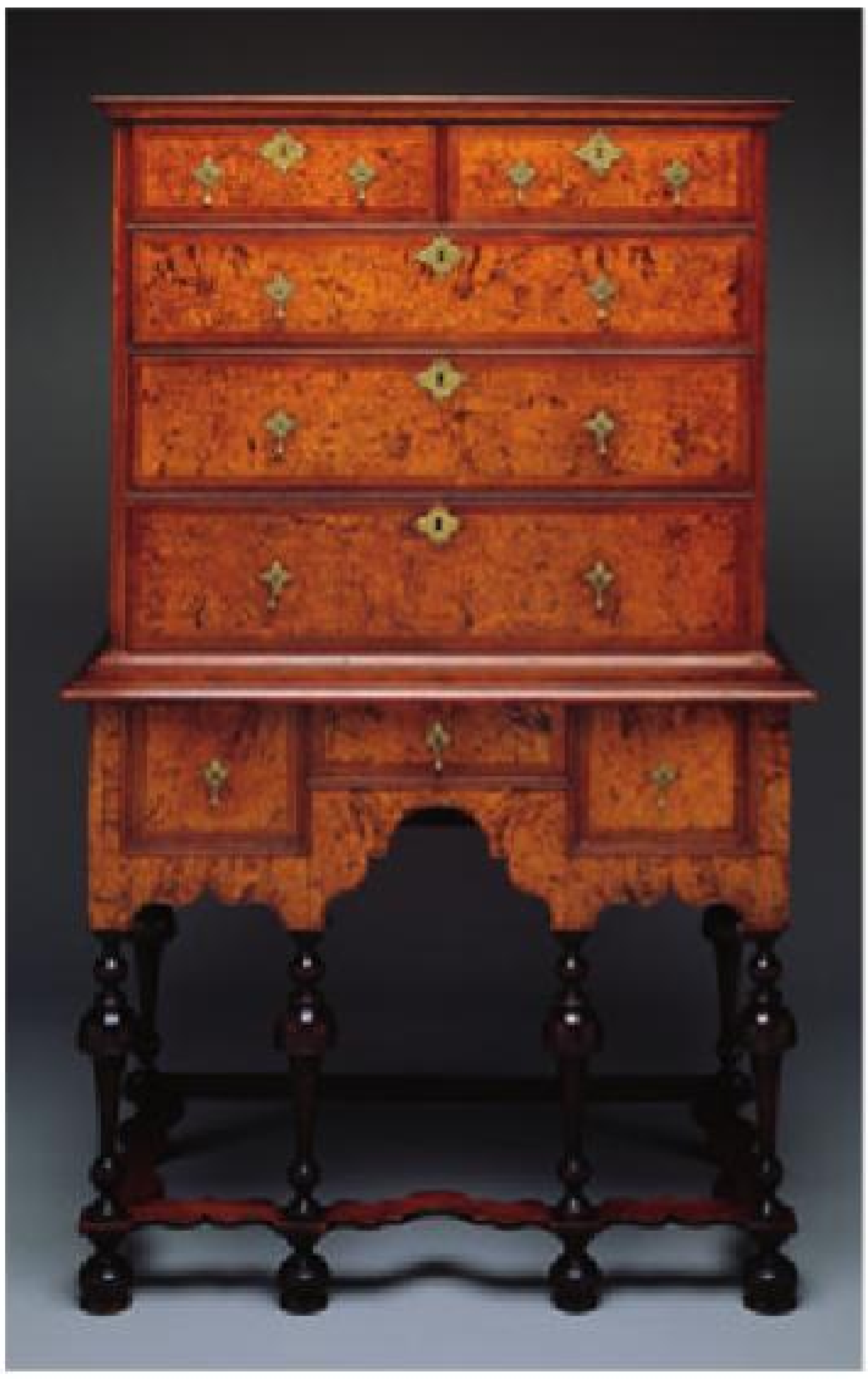
BENJAMIN BAGNALL, SR.

British, active in Boston, Massachusetts, 1689–1773

Tall case clock

1730–1745
Walnut, maple, beech, cedar, brass, glass, and paint
98½ × 21¾ × 10½ in. (250.2 × 55.6 × 26.7 cm)
The Faith P. and Charles L. Bybee Collection,
gift of Mr. and Mrs. Ross Perot, 1985.B.4

Tall case clocks were a luxury few could afford in Boston in the late sixteenth and early seventeenth centuries. Benjamin Bagnall, Sr. seems to have been the only clockmaker with a thriving business in the early 1700s. Bagnall was responsible for creating the most costly part of the clock, the clockworks. The case was made by an unidentified local cabinetmaker. This eight-day striking clock closely follows English design and is extremely rare, representing the pinnacle of clockmaking when the craft was in its infancy in the British colonies.

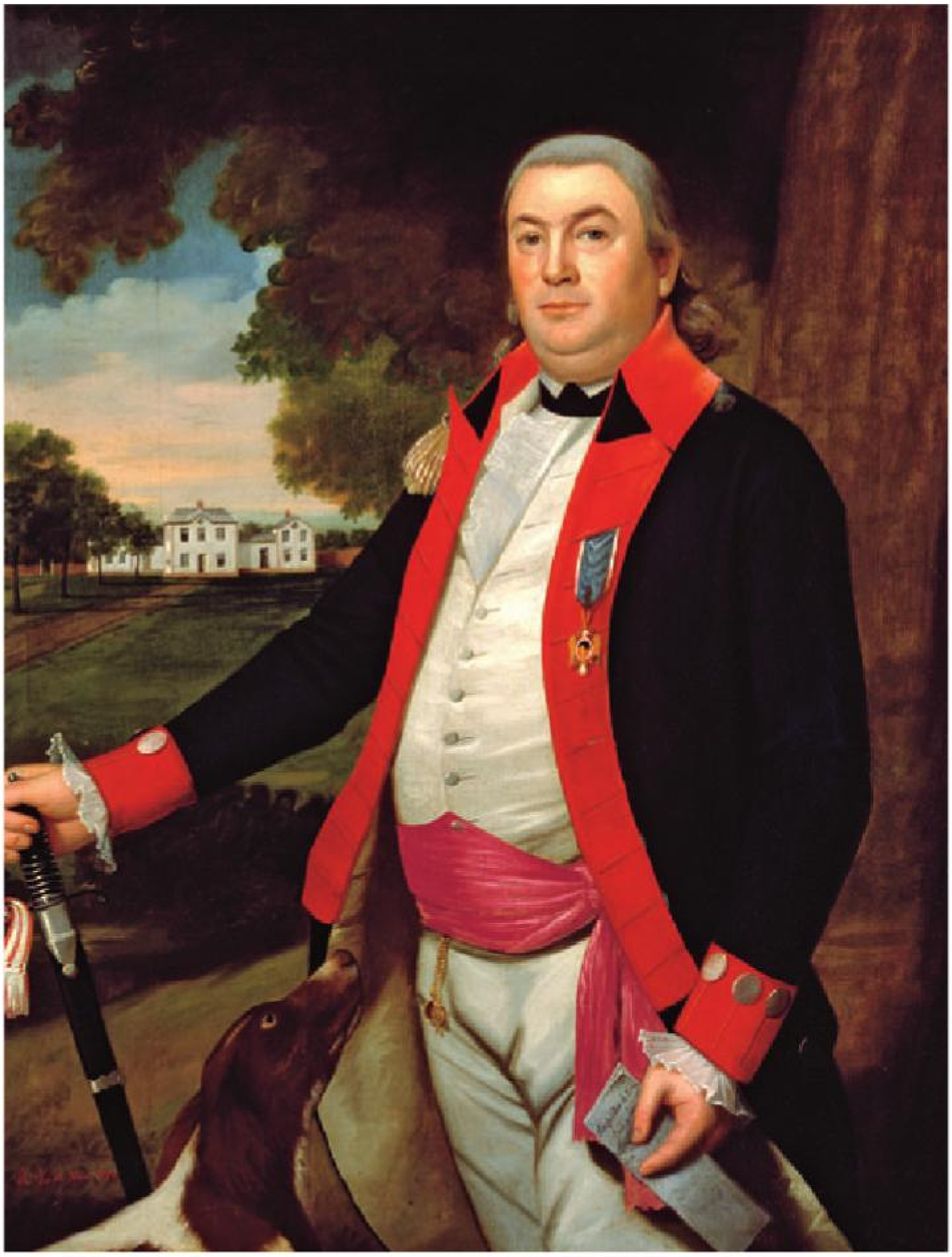


BOSTON, MASSACHUSETTS

High chest of drawers

c. 1700–1725
White pine, maple, walnut, and brass
64⅛ × 40⅛ × 22⅜ (162.9 × 101.9 × 56.8 cm)
Gift of The Eugene McDermott Foundation in
memory of Helen Ulmer Van Atta, 1993.30.a–b

This high chest of drawers is an exceptional example of early American furniture in the William and Mary style. Unlike most furniture of the previous century, this chest is decorated with thinly cut veneers that reflect the change that occurred in English court fashion following the accession of Charles II in 1660. Although these continental influences were slow to reach rural England and the American colonies, cabinetmakers in urban centers such as Boston, New York, and Philadelphia were working in the taste by 1700. The high chest, a novel form in the late seventeenth century, was usually accompanied by a matching dressing table. They would have been displayed together in the best room, a mark of wealth and distinction in early colonial America.



RALPH EARL
American, 1751–1801

Captain John Pratt

1792
Oil on canvas
46½ × 36⅛ in. (118.1 × 91.8 cm)
Gift of the Pauline Allen Gill Foundation,
1990.146.1

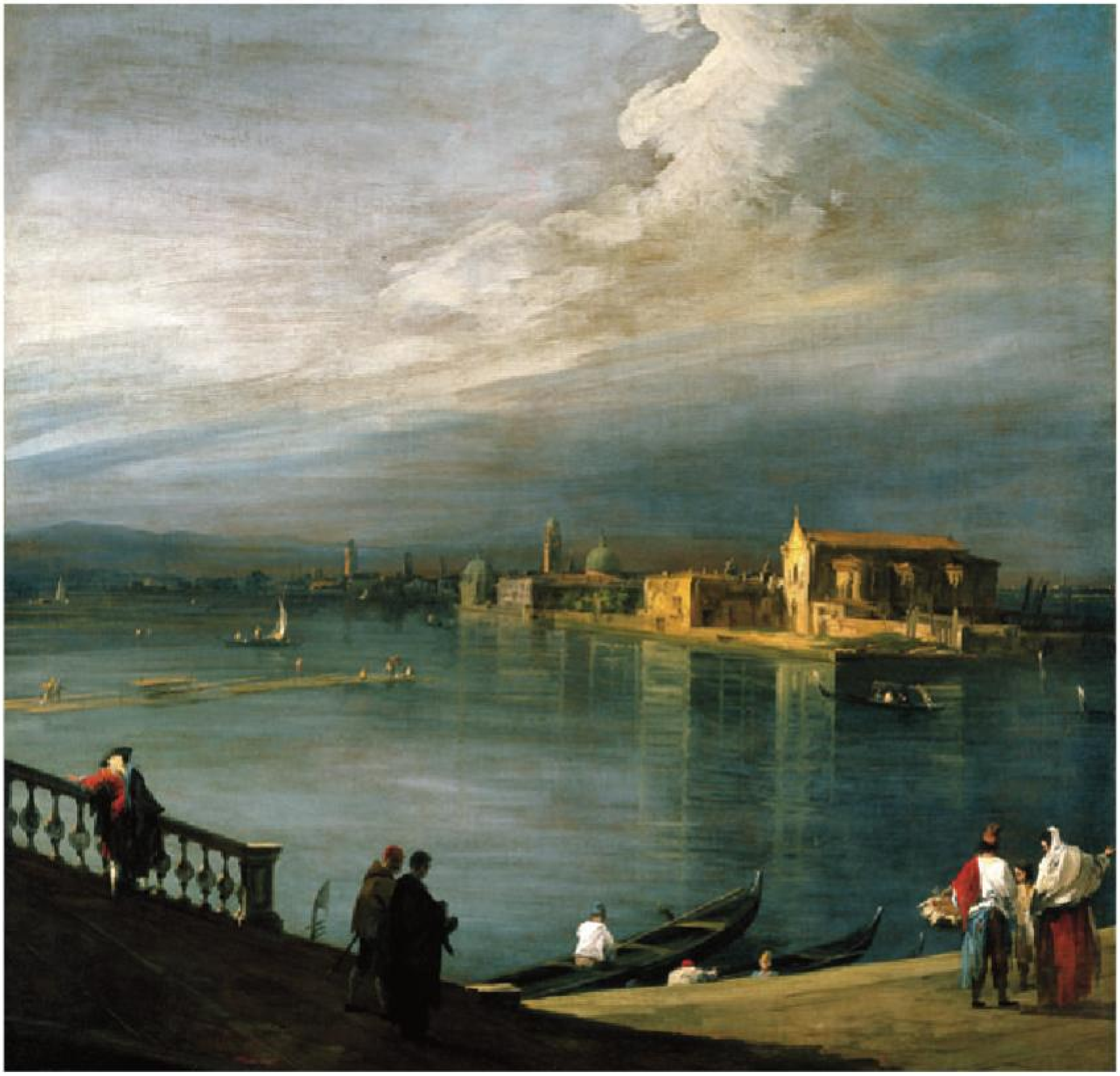
The portrait of Captain John Pratt owes much to the biographies of both the sitter and the artist. The paper Pratt prominently clasps in his left hand is his commission from George Washington as captain of the First Regiment of the United States Army. He wears a medal indicating membership in the Society of the Cincinnati, an elite group of veterans. The viewer is thus reminded of Pratt's past and his continuing service to his newly founded country. The structure in the background—the town hall of Middletown, Connecticut—is a reminder of Ralph Earl's history and artistic loyalties. Although this motif can be linked with the portraits Earl painted in Connecticut, where he created his best-known works, it is borrowed from landscape paintings of British country houses, which Earl had discovered while in England from 1778 to 1785.

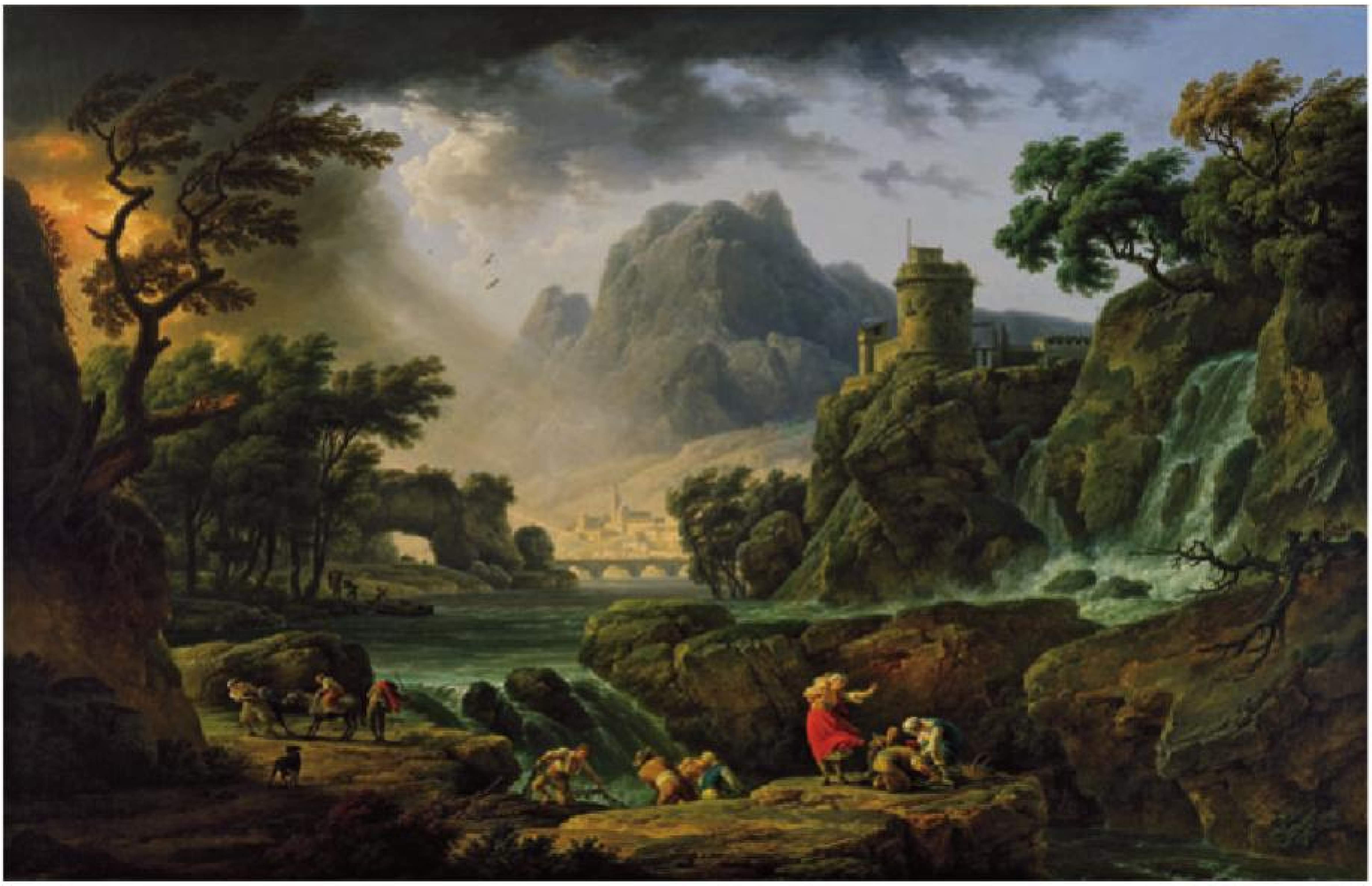
ANTONIO CANAL, CALLED CANALETTO
Italian, 1697–1768

San Cristoforo, San Michele, and Murano from the Fondamenta Nuove, Venice

1722–1723
Oil on canvas
56½ × 59½ in. (143.5 × 151.1 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund, 1984.51.FA

One of the most famous urban landscape artists of the eighteenth century, Canaletto made numerous detailed views of Venice. His mature renderings of palaces and crowds display a geometrical organization and a fascination with detail. This painting, from earlier in his career, offers a very different atmosphere. The largely empty composition looks over the Venetian lagoon, somber under a cloudy sky. Silhouetted figures in the foreground give a poetic mood to the painting. The warm yellow light raking the facades of the buildings and church on the islands of San Cristoforo and San Michele is beautifully inventive. The people on the embankment and staircase are like spectators, looking to a receding stage that extends to the island of Murano. A thin line of wood floating on the water and a few boats punctuate the composition and direct the viewer's gaze.

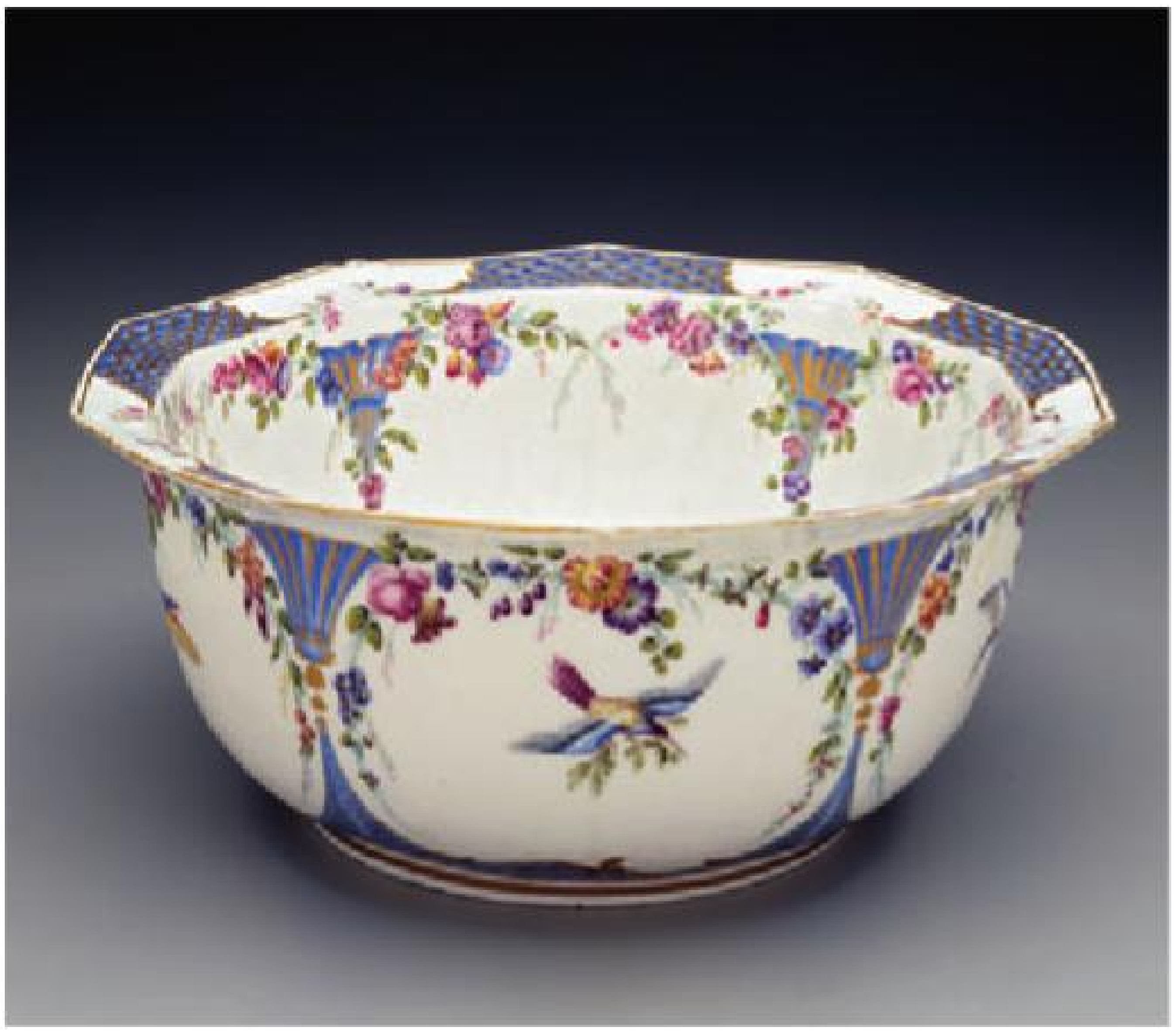




CLAUDE-JOSEPH VERNET
French, 1714–1789

A Mountain Landscape with an Approaching Storm
1775
Oil on canvas
64½ × 103¼ in. (163.8 × 262.3 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1983.41.FA

Claude-Joseph Vernet made his reputation with Mediterranean port scenes, and mountain landscapes such as this are rare in his oeuvre. This one was intended to serve as the companion to an equally grand port scene, now in a private collection. Both paintings were originally commissioned by the British collector Lord Shelburne, later the Marquess of Lansdowne. The artist recorded the specifics of the Lansdowne commission in his account book in 1774, noting that the patron wished for the first painting to show "a rustic country with rocks, high mountains, rushing streams, waterfalls, tree trunks." Vernet's works were highly prized and had a profound influence on the Romantic school of landscape painting in the late eighteenth and early nineteenth centuries.



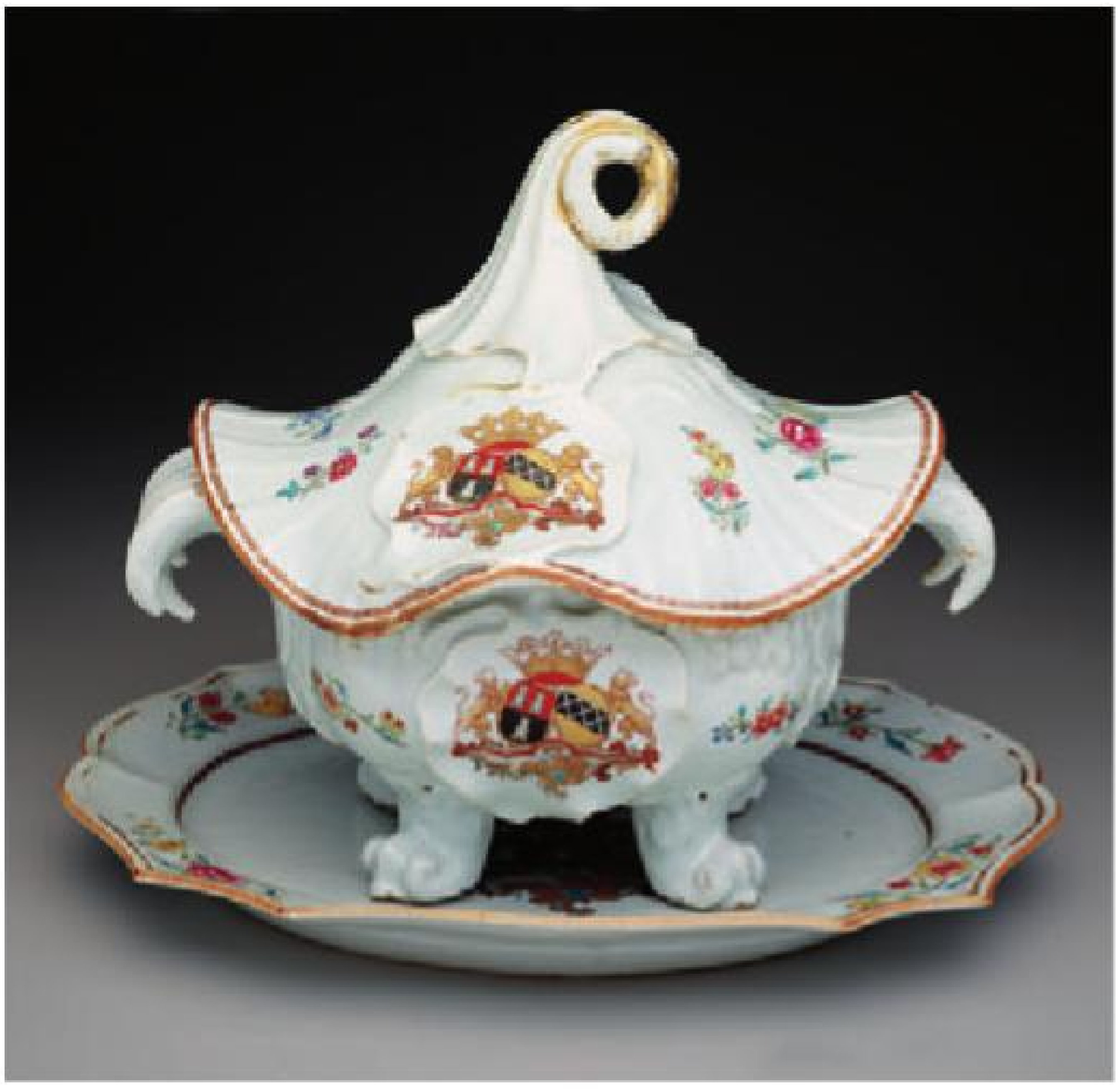
VINCENNES FACTORY

Vincennes, France, active late 1730s–1756

Bowl

c. 1752–1753
Soft-paste porcelain, enamels, and gilding
4¼ × 11¼ in. diam. (10.8 × 28.6 cm)
Foundation for the Arts Collection, anonymous
gift by exchange, 1991.39.FA

This large bowl is among the finest and rarest known from the Vincennes porcelain factory, established at the Château de Vincennes in the late 1730s. The decagonal shape is based on Japanese Kakiemon porcelain bowls imported in the late seventeenth century. The Chinese-inspired blue and gilt scale decoration is unrecorded in any other example of Vincennes porcelain.

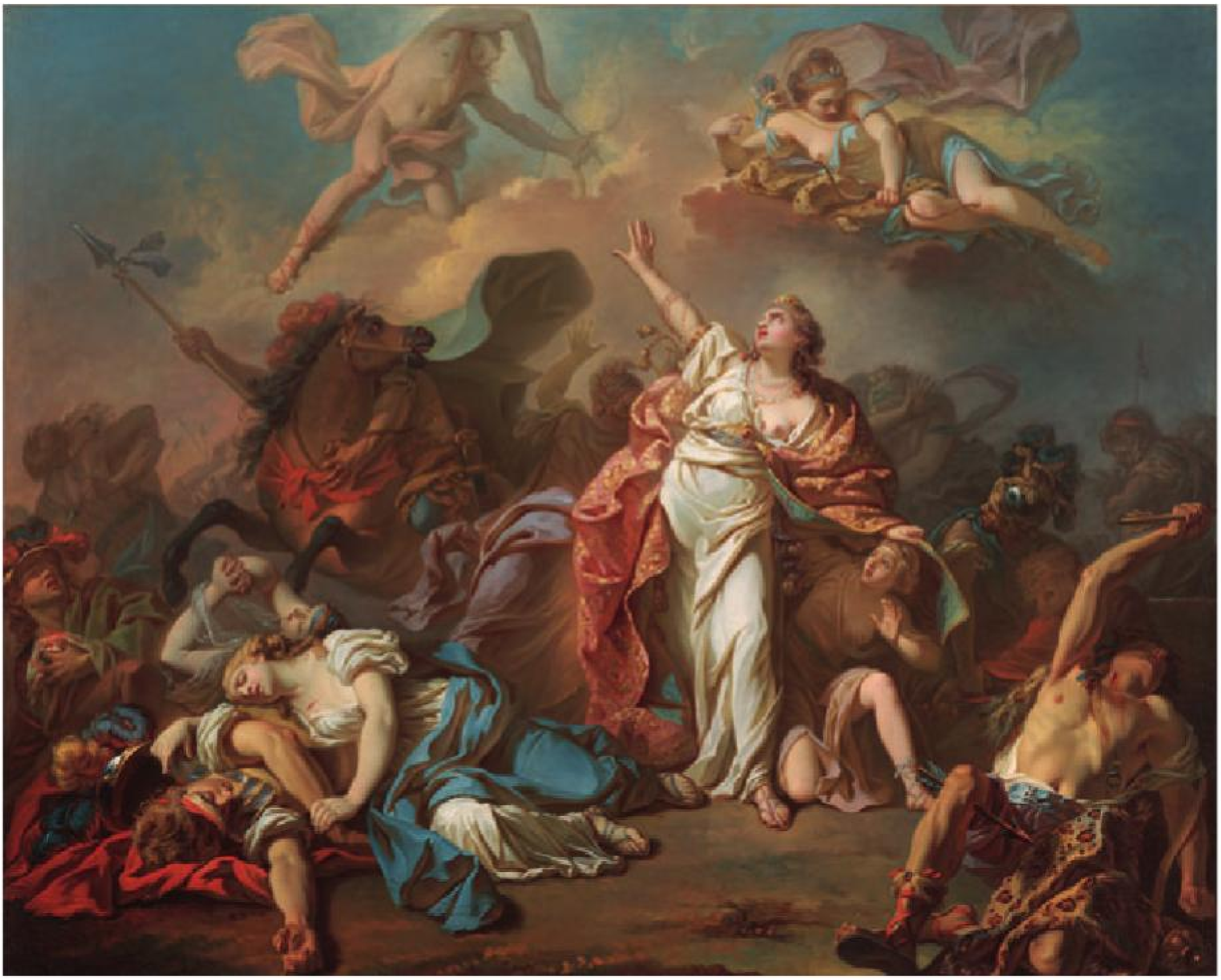


JINGDEZHEN, CHINA

Tureen-on-stand

c. 1750–1760
Porcelain with overglaze enamels and gilding
Tureen: 6¾ × 14¾ × 8⅝ in. (17.2 × 37.5 × 22 cm)
Stand: 1¾ × 17½ × 14⅛ in. (4.5 × 44.5 × 35.9 cm)
The Wendy and Emery Reves Collection, 1985.R.871, 872.a–b

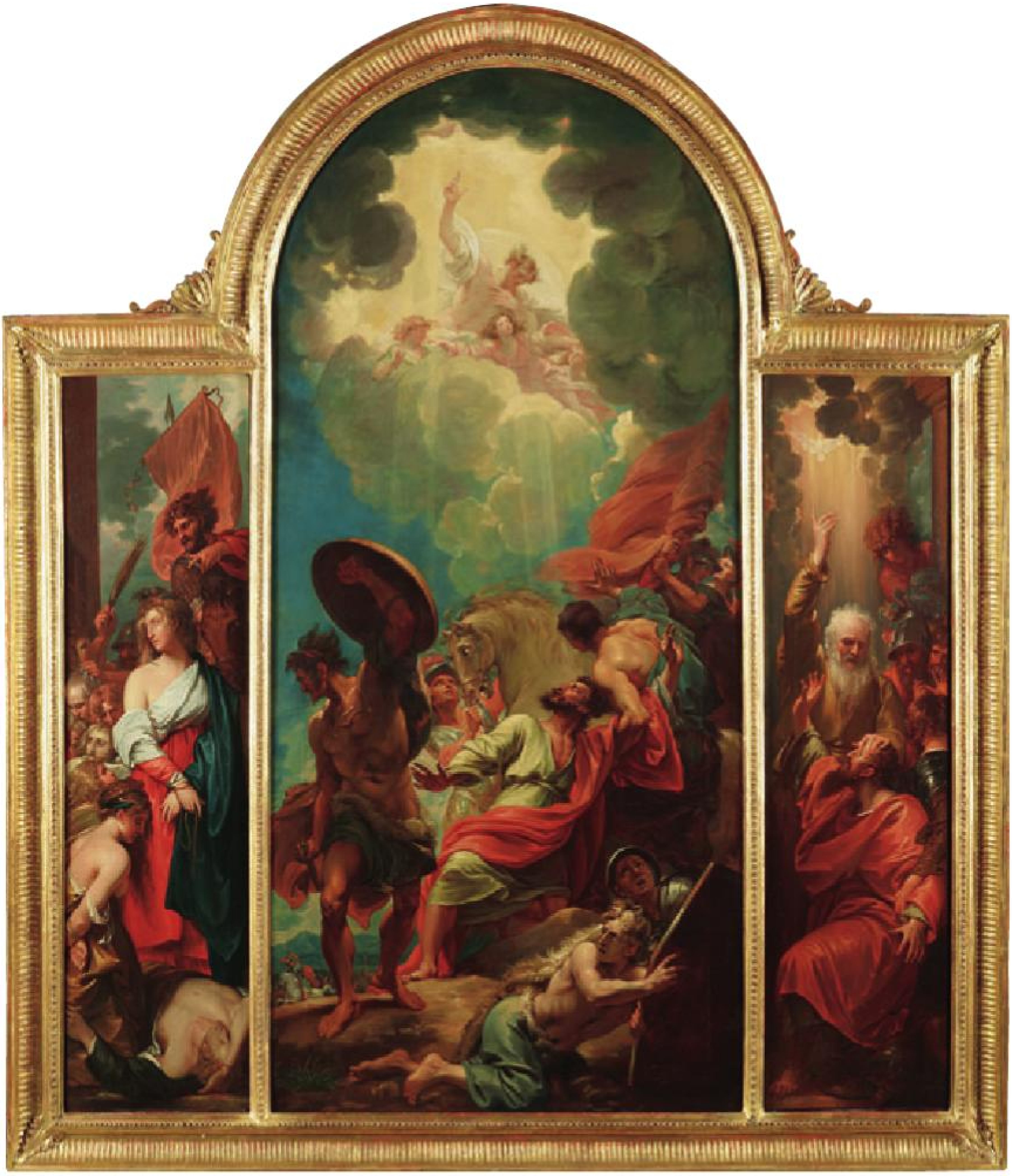
This uniquely shaped tureen and lid was produced by the imperial kiln in China, which created distinct wares for Chinese consumption as well as for European export. The unusual shape of this tureen emulates European earthenware examples first produced at the Strasbourg factory in eastern France around 1750. From molds and drawings, Chinese potters faithfully replicated these unfamiliar shapes. The two coats of arms seen on this piece are likely those of a husband and wife.



JACQUES-LOUIS DAVID
French, 1748–1825

Apollo and Diana Attacking the Children of Niobe
1772
Oil on canvas
47½ × 60½ in. (120.7 × 153.7 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund in honor of Dr. Dorothy Kosinski, 2008.6.FA

Jacques-Louis David completed this painting for his second bid to win the Grand Prix, the ultimate prize for students at the Académie Royale. Each year, an elite group of art students was assigned a subject and given two months to submit finished paintings. The prize was three years of study in Rome. In 1772 the assigned subject was drawn from the tragic story of Niobe in Ovid's *Metamorphoses*. In his ambitious composition, David catalogues the varied and gruesome deaths of Niobe's children at the vengeful hands of Apollo and Diana with vivid painterly intensity. Although only twenty-four at the time, David already demonstrates the command of anatomy and gift for visual narrative that would make him the leading history painter in Europe in the following decades. Deeply disappointed when his painting did not win, David threatened suicide. He competed twice more before finally winning the prize in 1774.



BENJAMIN WEST
American, active England, 1738–1820

The Conversion of St. Paul
c. 1786
Oil on canvas
58 × 49 in. (147.3 × 124.5 cm)
Gift of Mrs. Beatrice M. Haggerty, 1990.232

This finished sketch is a modello for the large painted window installed in 1789 at St. Paul's Church in Birmingham, England. Conforming to the church's architecture, the triptych is in the shape of a Venetian window. The three panels tell the main events in St. Paul's life. On the left, the young Paul is persecuting Christians. The center composition is devoted to his conversion on the road to Damascus, wherein Paul falls from his horse, blinded by a bright light. On the right, Paul's sight is restored under the hand of Ananias, a disciple of Christ. Benjamin West's style is baroque, with an insistence on dramatic composition, warm colors, and theatrical gestures. An expatriate living in London, West was the dominant figure in the city's art world, and this triptych was greeted by acclaim when it was exhibited at the Royal Academy in 1801.

PAUL DE LAMERIE

British, born The Netherlands, 1688–1751

Covered cup

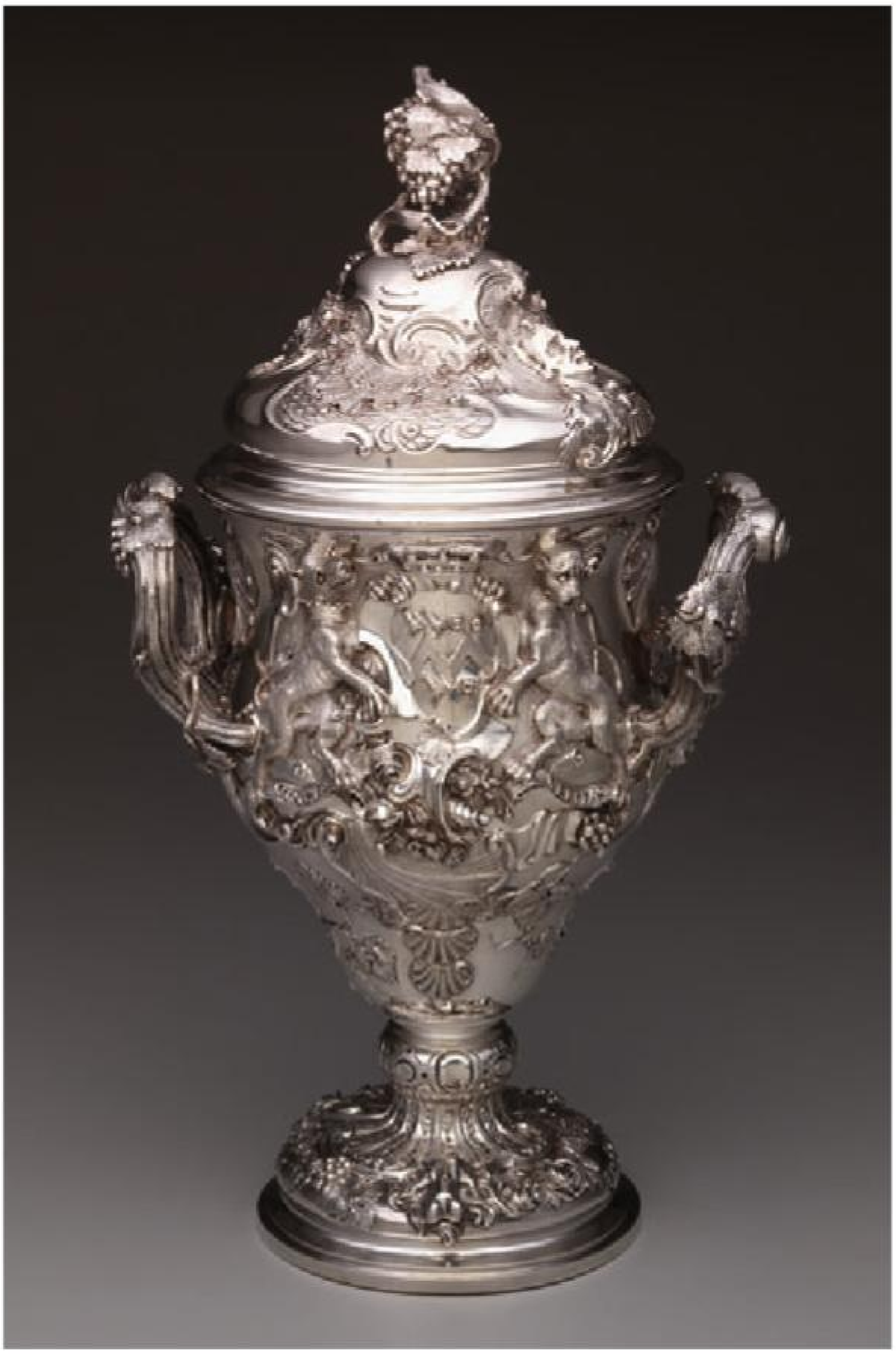
1742

Silver

15 × 9⅜ × 6¾ in. (38.1 × 23.9 × 17.2 cm)

The Karl and Esther Hoblitzelle Collection, gift of the Hoblitzelle Foundation, 1987.186.1.a–b

Originating in France in the 1720s, the rococo taste for naturalistic details and undulating forms had spread across Europe by 1740. Paul de Lamerie became one of Great Britain's most distinguished silversmiths. Born of French Huguenot parents, de Lamerie worked deftly in the French taste, becoming a primary exponent of the rococo style in England. The covered cup shown here was part of the silver that Algernon Coote, sixth earl of Mountrath (1689–1744), commissioned over several years from de Lamerie. This cup and its mate, now owned by the Indianapolis Museum of Art, are truly extraordinary; they are the finest of all of de Lamerie's covered cups. Here the writhing rococo ornament, which includes grapevines, snails, and a salamander, is deftly controlled and balanced. Cast on the side of the cups are the Mountrath arms surmounted by a coronet and the motto *Vincit Veritas* (Truth Conquers).



JOHN SINGLETON COPLEY

American, 1738–1815

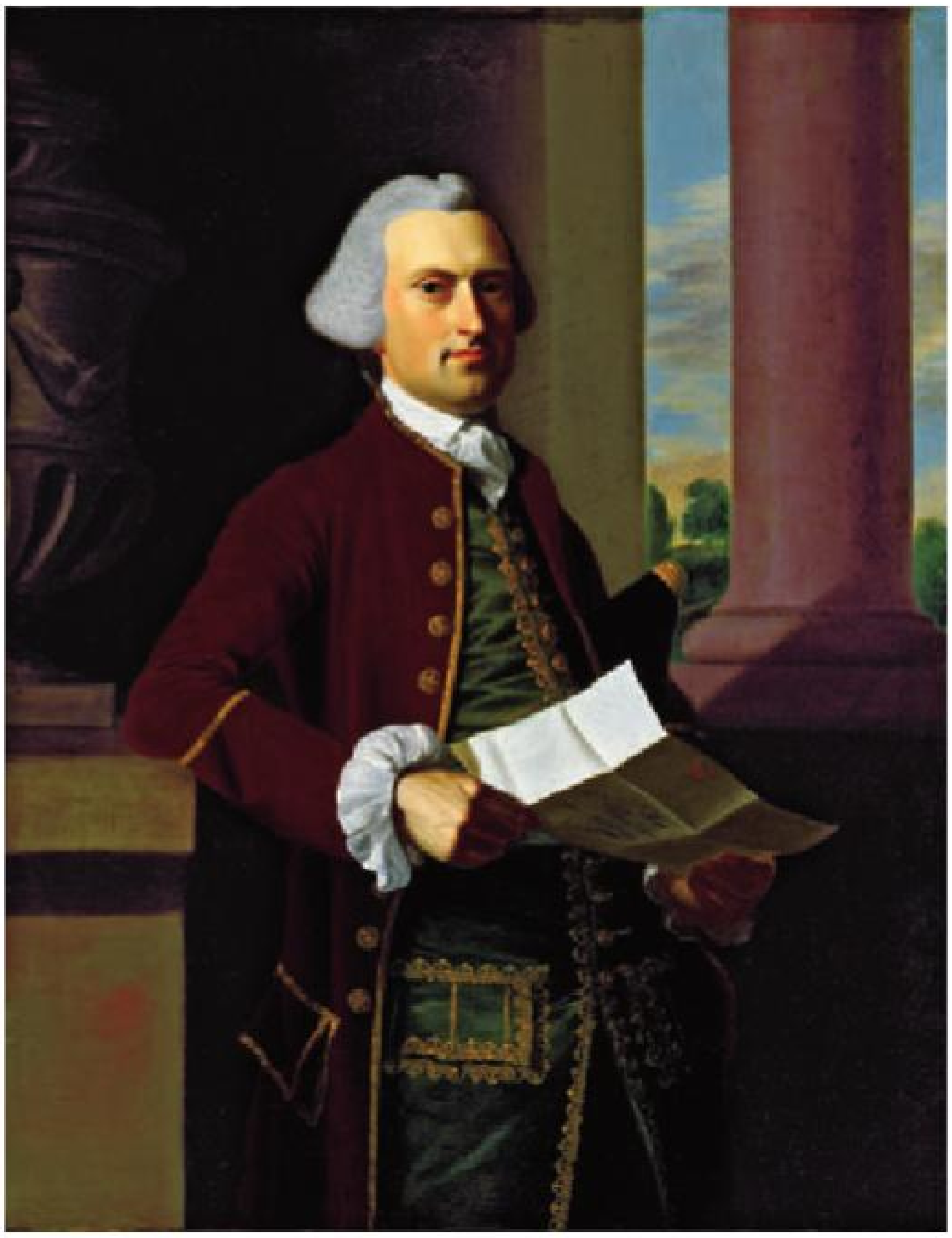
Woodbury Langdon

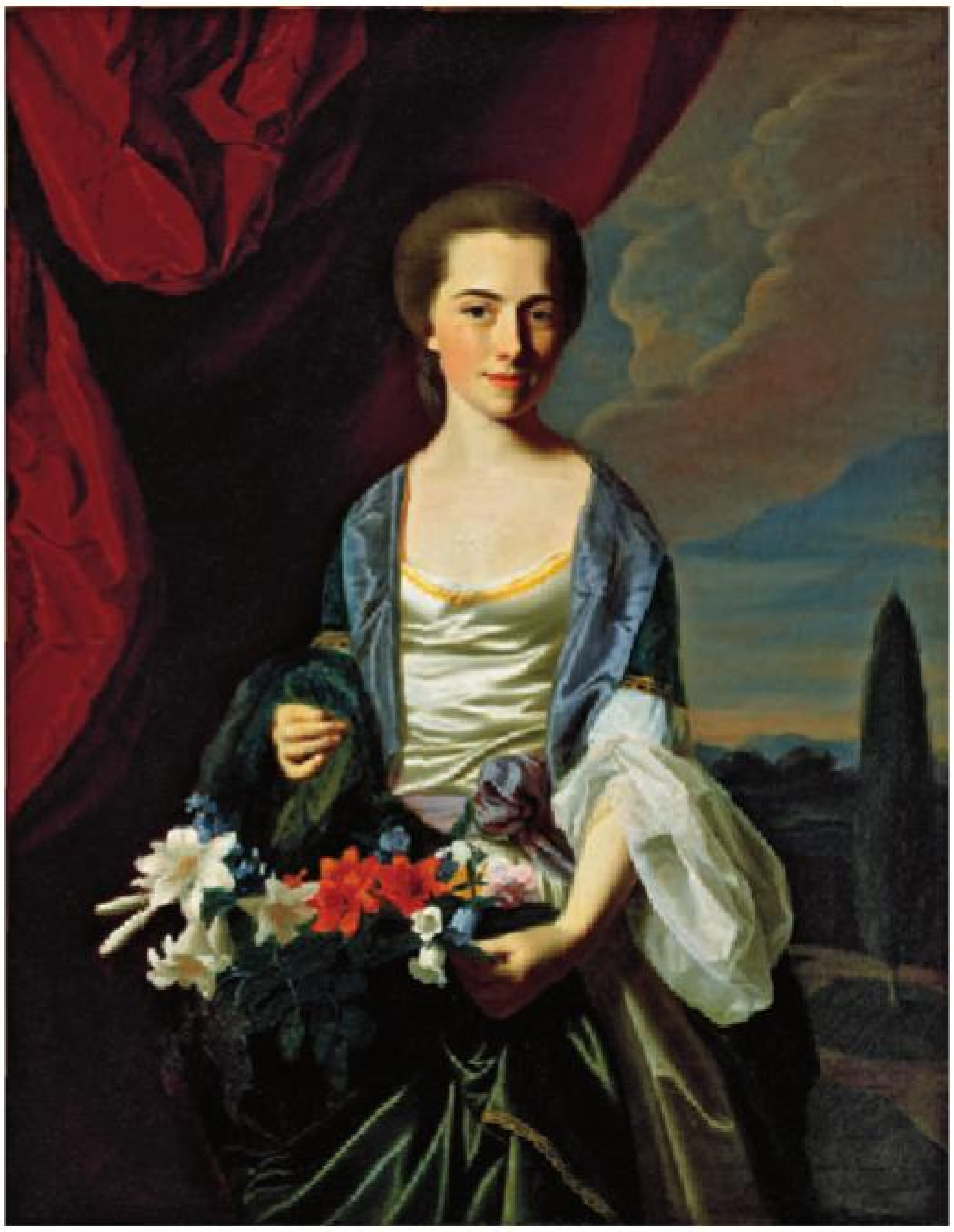
1767
Oil on canvas
49¾ × 40 in. (126.4 × 101.6 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1996.70.1.McD

Sarah Sherburne Langdon

1767
Oil on canvas
49¾ × 39¾ in. (126.4 × 101 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1996.70.2.McD

Woodbury Langdon, a rich merchant in Portsmouth, New Hampshire, married Sarah Sherburne in 1765 and two years later commissioned these portraits from John Singleton Copley. By then the most fashionable artist in the colonies, Copley had a masterful touch with the rendering of textures. Although he was largely self-taught, under his brush oil paint became hair, flesh, and fabric, as is readily apparent in this pair of portraits. Copley left Boston on the eve of the American Revolution (his father-in-law was the merchant whose shipments were destroyed during the Boston Tea Party). After travel in Italy, he settled in London, where, with encouragement from expatriate artist Benjamin West, he attained an international reputation. In the new United States, the Langdons prospered; Sarah bore ten children and Woodbury obtained high political and judicial offices.



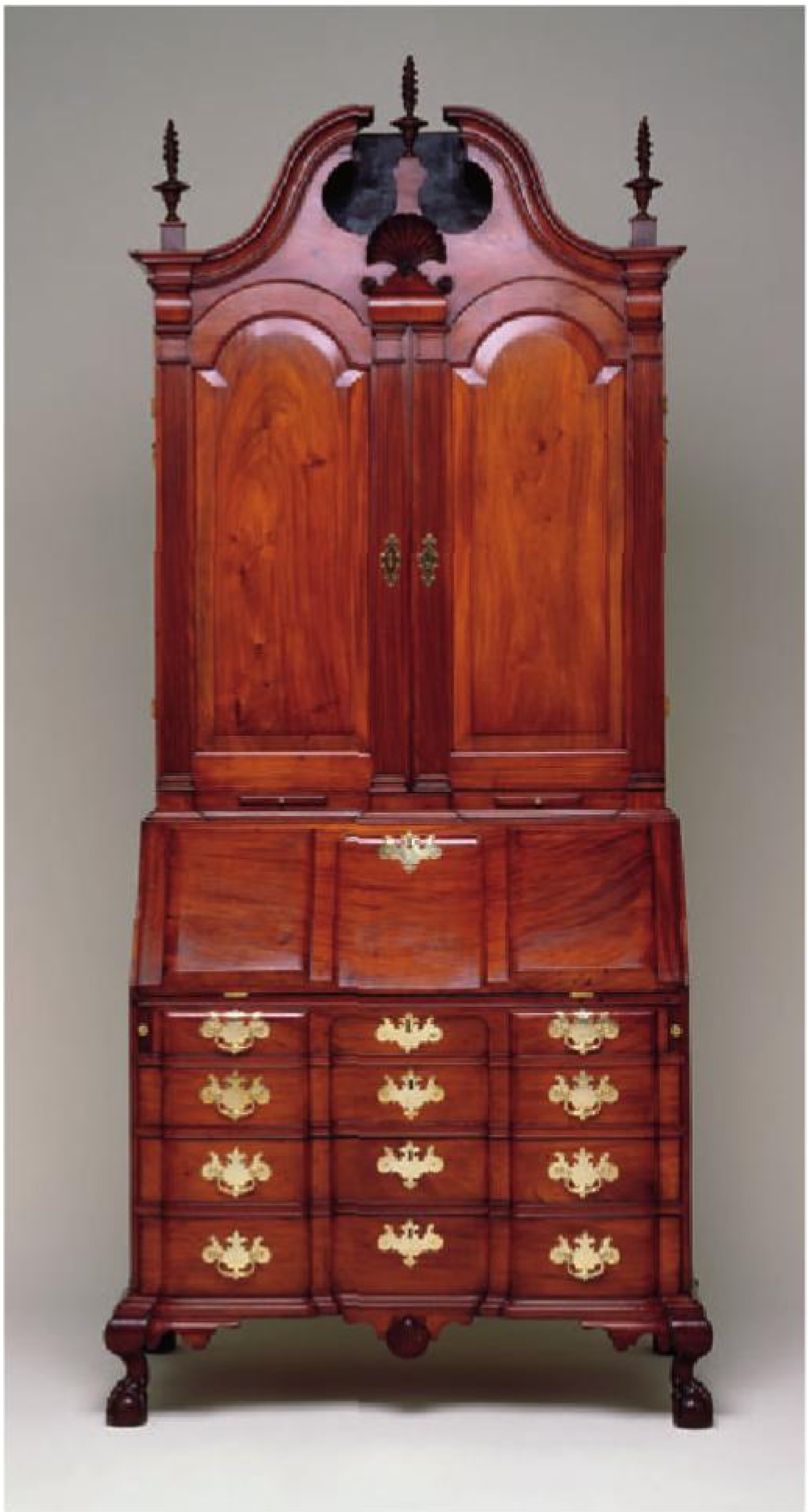


ATTRIBUTED TO THE WORKSHOP OF NATHANIEL GOULD
American, 1734–1782

Desk and bookcase

c. 1770–1776
Mahogany, southern yellow pine, eastern white pine, yellow poplar, and brass
97¾ × 45⅜ × 24½ in. (248.3 × 115.3 × 62.2 cm)
The Faith P. and Charles L. Bybee Collection, gift of The Tri Delta Charity Antiques Show, 1985.B.27.a–b

This monumental masterwork is a consummate rendition of the British Chippendale style as interpreted in the urbane Massachusetts port of Salem. It is distinguished by an alternating convex and concave square-blocked lower façade, two round-arch paneled doors sporting taut fluted pilasters, a graceful scrolled pediment and cabriole legs with well articulated ball-and-claw feet, carved scallop-shell ornaments inside and out, and chinoiserie bat-shaped brasses. Nathaniel Gould was the town's most successful cabinetmaker when he died in 1782, and the only one known to have possessed a copy of Thomas Chippendale's highly influential pattern book. Colonel Joseph Sprague, the likely initial purchaser of this desk, was a fabulously wealthy Salem entrepreneur; the "Book Case" valued at $31 in his 1808 inventory was the most expensive furniture form in his house.



ANNE VALLAYER-COSTER

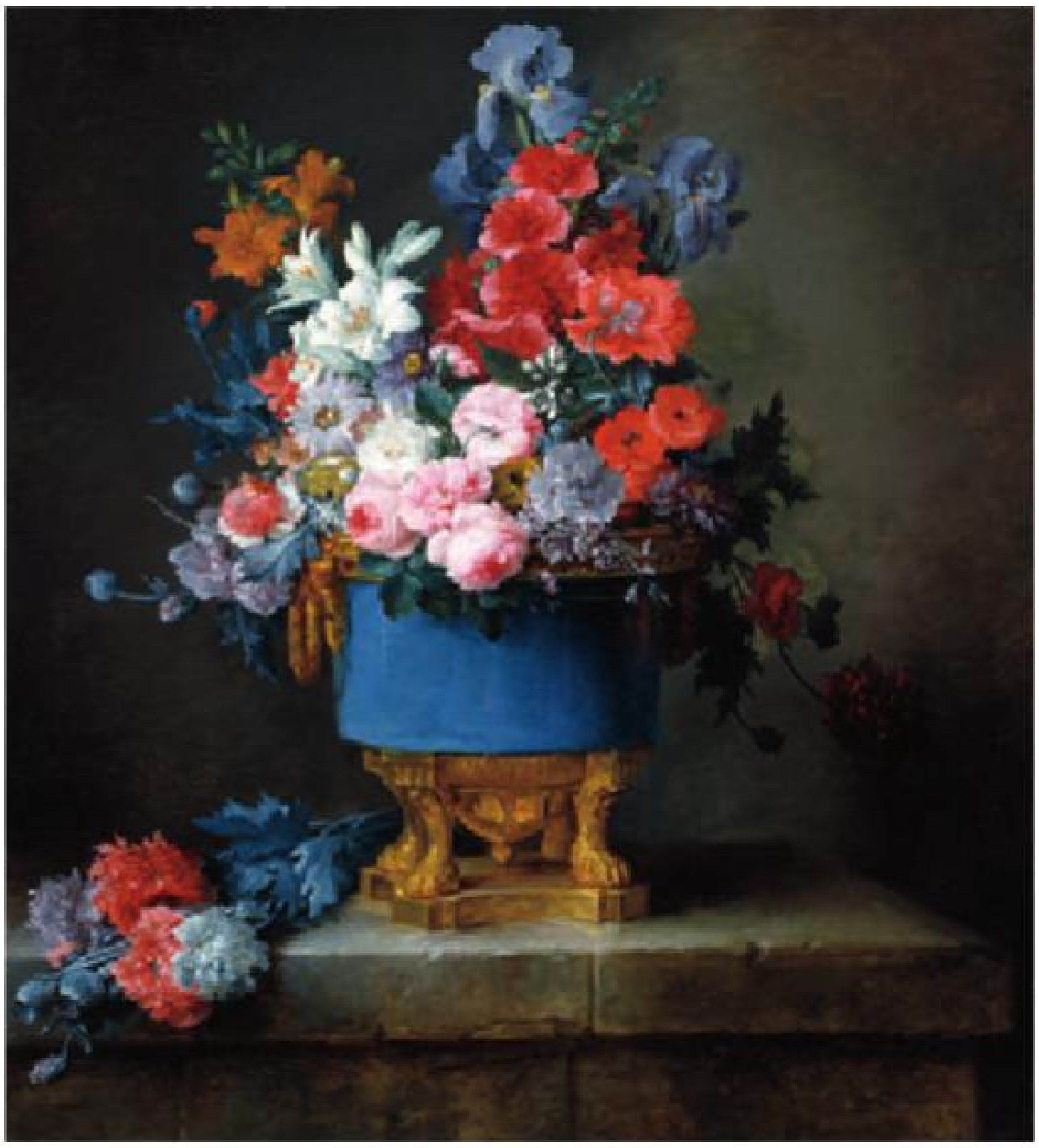
French, 1744–1818

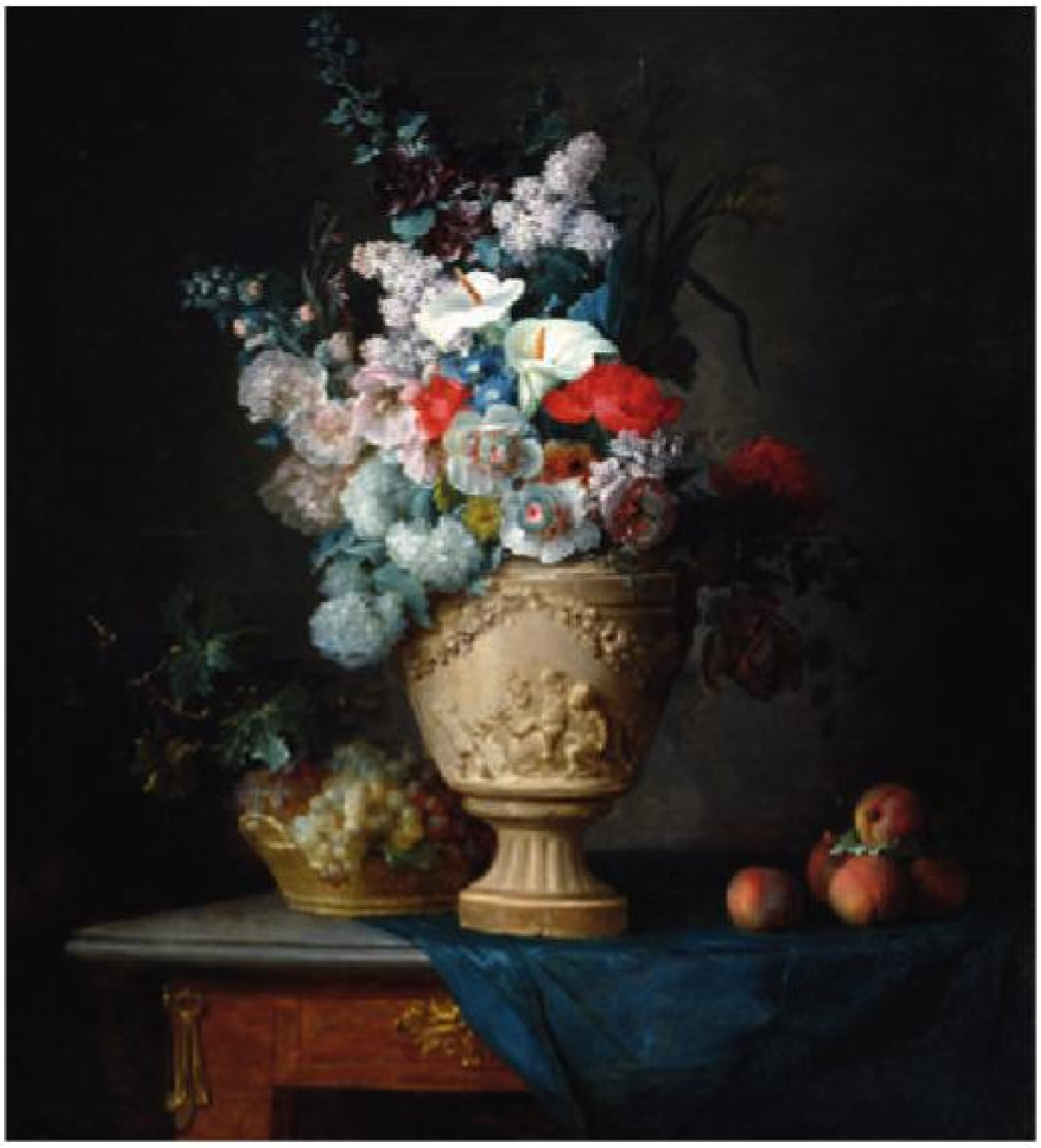
Bouquet of Flowers in a Blue Vase

1776
Oil on canvas
48¼ × 44½ in. (122.6 × 113 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara
Fund and gift of Michael L. Rosenberg, 1998.52.FA

Bouquet of Flowers in a Terracotta Vase, with Peaches and Grapes

1776
Oil on canvas
47⅝ × 44⅝ in. (121 × 113.4 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara
Fund and gift of Michael L. Rosenberg, 1998.51.FA





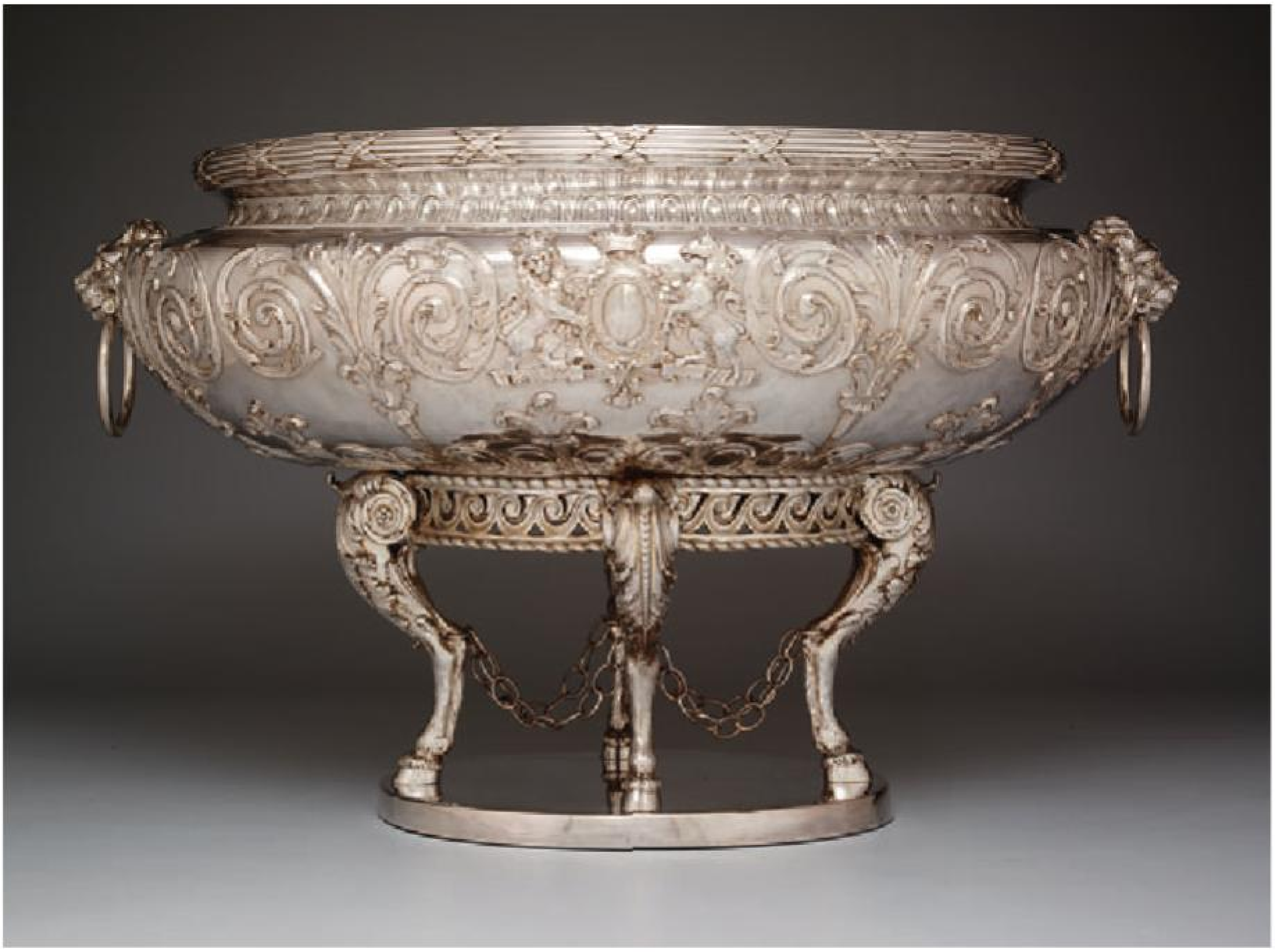
Anne Vallayer-Coster was one of the most prominent female artists of the eighteenth century. Although lacking the benefit of formal academic training, she was received into the French Academy of Painting and Sculpture with acclaim in 1770. Thereafter, she forged a brilliant career, exhibiting regularly at the Salon until the Revolution and gaining the support of powerful patrons, most notably Marie Antoinette. These two sumptuous floral still lifes were painted as a pair in 1776 and exhibited at the Salon the following year. The paintings are impressive for both their monumental scale and the intricate play of contrasts that Vallayer-Coster sets up between the elements of the two still lifes, for instance opposing the slick sheen of blue porcelain and gilded bronze in one vase to the chalky dry surface of terracotta in the other. The two canvases have always remained together, allowing a full appreciation of Vallayer-Coster's technical virtuosity and compositional acumen.

ABRAHAM PORTAL
British, 1726–1809

Huntingdon wine cistern

1761–1762
Silver
22½ × 39 in. (57.2 × 99.1 cm)
Gift of Mrs. Patricia D. Beck, 2003.41

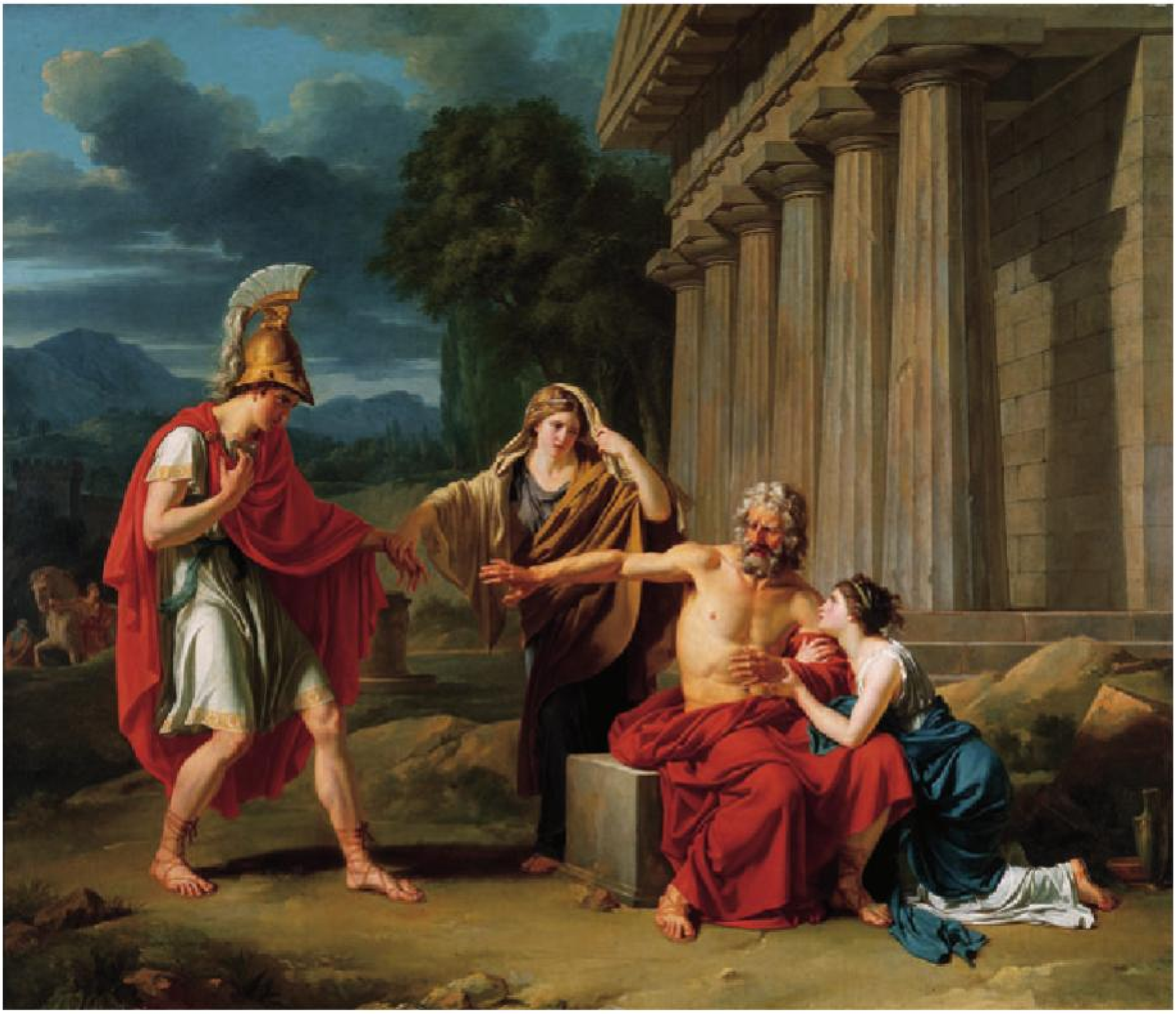
Weighing close to eighty pounds, this monumental cistern was made for Francis Hastings, the 10th Earl of Huntingdon, upon his appointment to the cabinet of King George III. Prompted by a royal gift of a thousand ounces of silver, Hastings commissioned silversmith Abraham Portal, a former apprentice of famed silversmith Paul de Lamerie, to complete the order. Filled with ice, the cistern would have been used to chill bottles of wine. Equally important, its great scale stood as a symbol of the earl's power and prestige, and its decoration reflected to diners the earl's taste for neoclassical design. The cistern is vigorously decorated with Vitruvian scrolls and acanthus plumes, punctuated on one side by the royal coat of arms and on the other by the arms of Hastings. Lion masks and ring handles cap the ends. An unusual base with four acanthus-topped goat legs, joined by chains and a fretwork ring, may suggest the influence of the designs of royal architect and designer William Chambers. The cistern is both a supreme achievement of eighteenth-century silversmithing and a reflection of the English nobility's passion for ostentatious display.

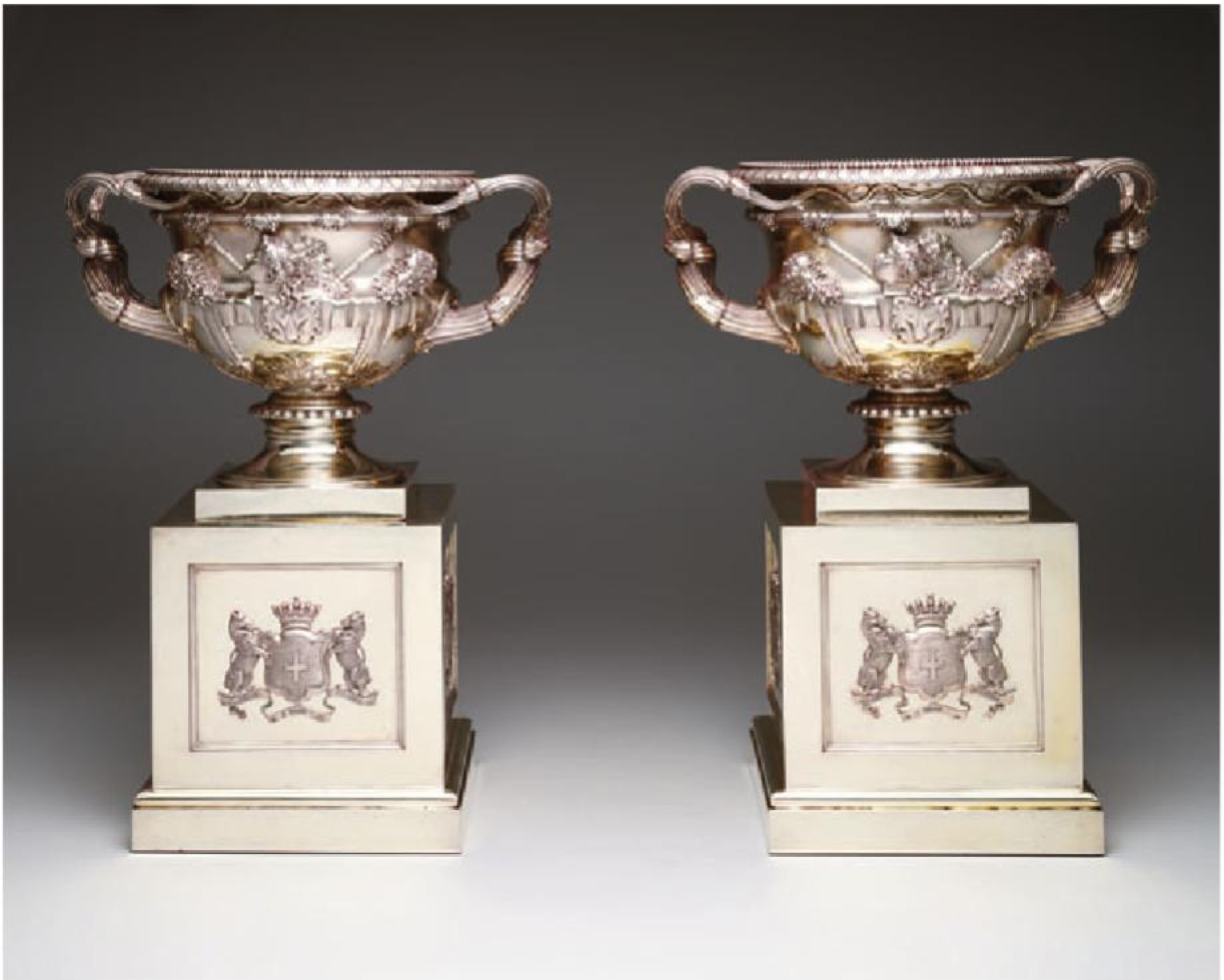


JEAN ANTOINE THÉODORE GIROUST
French, 1753–1817

Oedipus at Colonus
1788
Oil on canvas
64½ × 76¾ in. (163.8 × 194 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1992.22.FA

Jean Antoine Théodore Giroust trained in the studio of Joseph-Marie Vien, alongside the young Jacques-Louis David, where he was exposed to the first stirrings of neoclassicism. By the end of the 1770s, Giroust had followed Vien and David to Rome. There he conceived the idea for *Oedipus at Colonus*, based on a tragic play by Sophocles, but did not complete the painting until some ten years later, when he submitted the important work as his reception piece to the Académie Royale. It was exhibited to acclaim at the Salon of 1789. Closely associated with the progressive Orleans branch of the royal family, Giroust retired to his country estate in 1793 in the face of the Revolution's rising radicalism and virtually ceased to paint.





PAUL STORR
British, 1771–1844

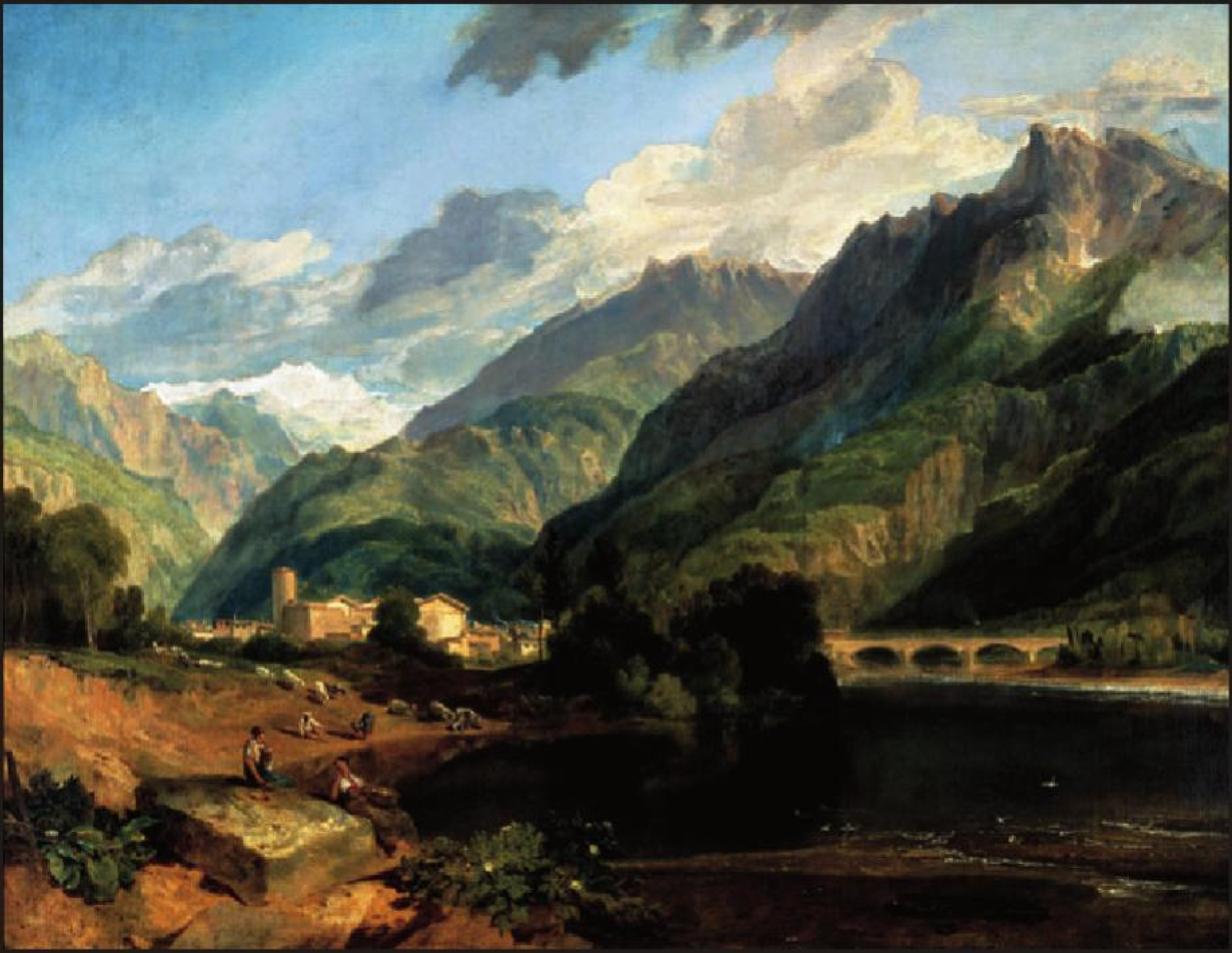
Pair of wine coolers
1815
Silver
18 × 11¾ × 10¼ in. (45.7 × 29.9 × 26 cm)
Gift of Nancy B. Hamon, 2002.54.3.1–2

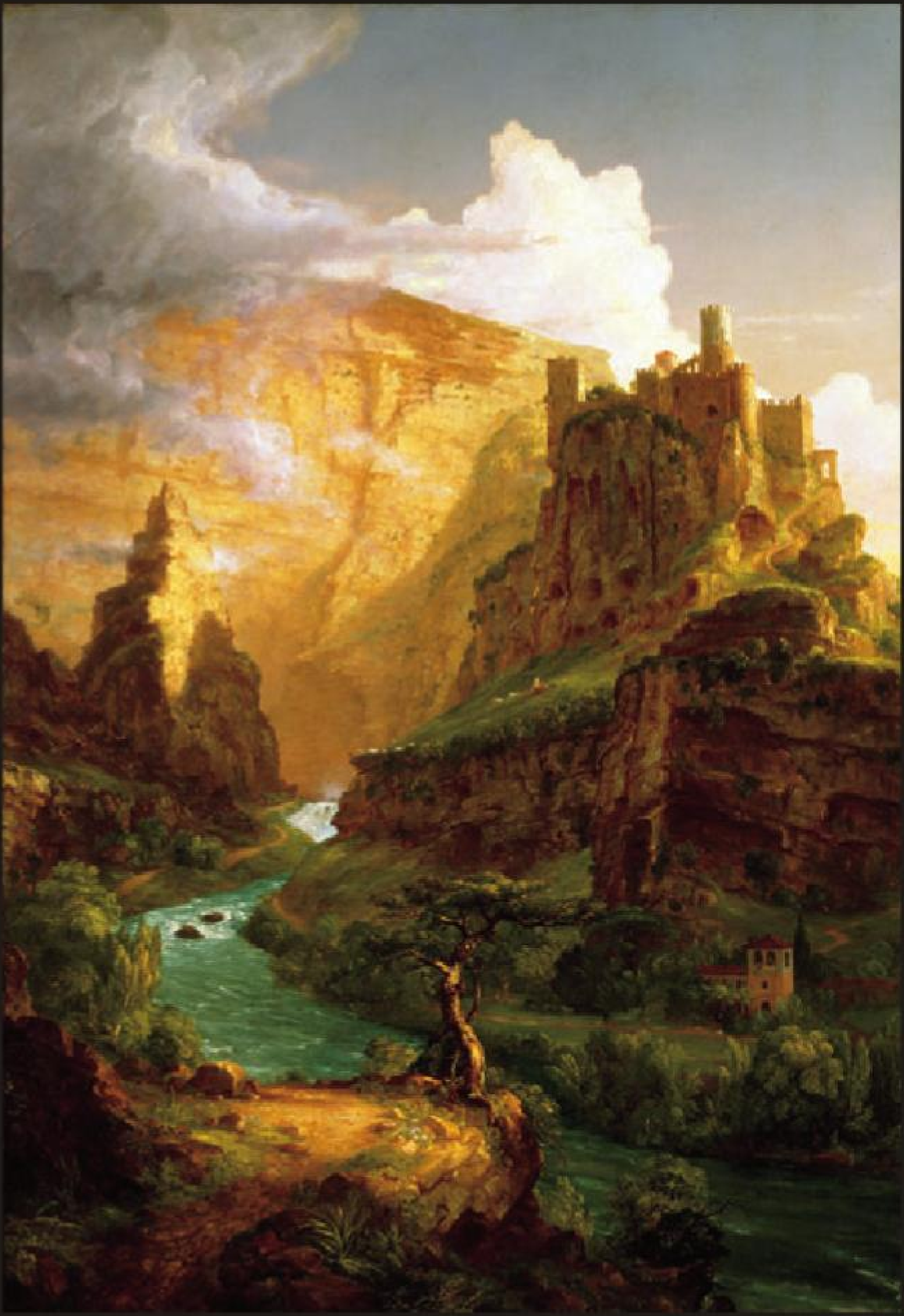
Shaped to suggest a two-handled drinking cup, and with motifs relating to Dionysus, god of wine, these lavish wine coolers exemplify the richly ornamented style of the British silversmith Paul Storr. The design is based on the Warwick Vase, an ancient Roman marble sculpture whose form inspired reinterpretations among London's finest craftsmen. The practice of using a cooler for a bottle of wine was a French refinement introduced into England in the early eighteenth century, supplanting the preference for a larger wine cistern form. By the time Storr made these examples, wine coolers had become part of the table service for dinners in the homes of the affluent. These coolers belonged to an extravagant gilt-silver dessert service of more than fifty pieces. Edward Lascelles, whose coat of arms decorates the coolers' pedestals, commissioned the set from Storr in 1812 to celebrate having been raised to the peerage as Earl of Harewood.

JOSEPH MALLORD WILLIAM TURNER
British, 1775–1851

Bonneville, Savoy
1803
Oil on canvas
36¼ × 48½ in. (92.1 × 123.2 cm)
Foundation for the Arts Collection, gift of Nancy Hamon in memory of Jake L. Hamon with additional donations from Mrs. Eugene D. McDermott, Mrs. James H. Clark, Mrs. Edward Marcus and the Leland Fikes Foundation, Inc., 1985.97.FA

When Joseph Mallord William Turner left Great Britain for the first time in 1802, one might have expected him to make a grand tour of Italy or a long visit to Paris and the newly opened Louvre Museum. Instead, he went first to the Alps, the highest mountains in Europe. This initiated a lasting interest in the mountain chain, and he was endlessly fascinated by the sublime and terrible aspects of its peaks. The notebooks Turner filled with observations and sketches during his brief trip were the basis of the alpine scenes he made over the next twelve years, even while the Napoleonic wars prevented further travel between England and France. The foreground of this painting is filled with classical references in the tradition of Nicolas Poussin and Claude Lorrain, whereas the background, with the formidable Mont Blanc, opens a new relationship with nature.





THOMAS COLE

American, born England, 1801–1848

The Fountain of Vaucluse

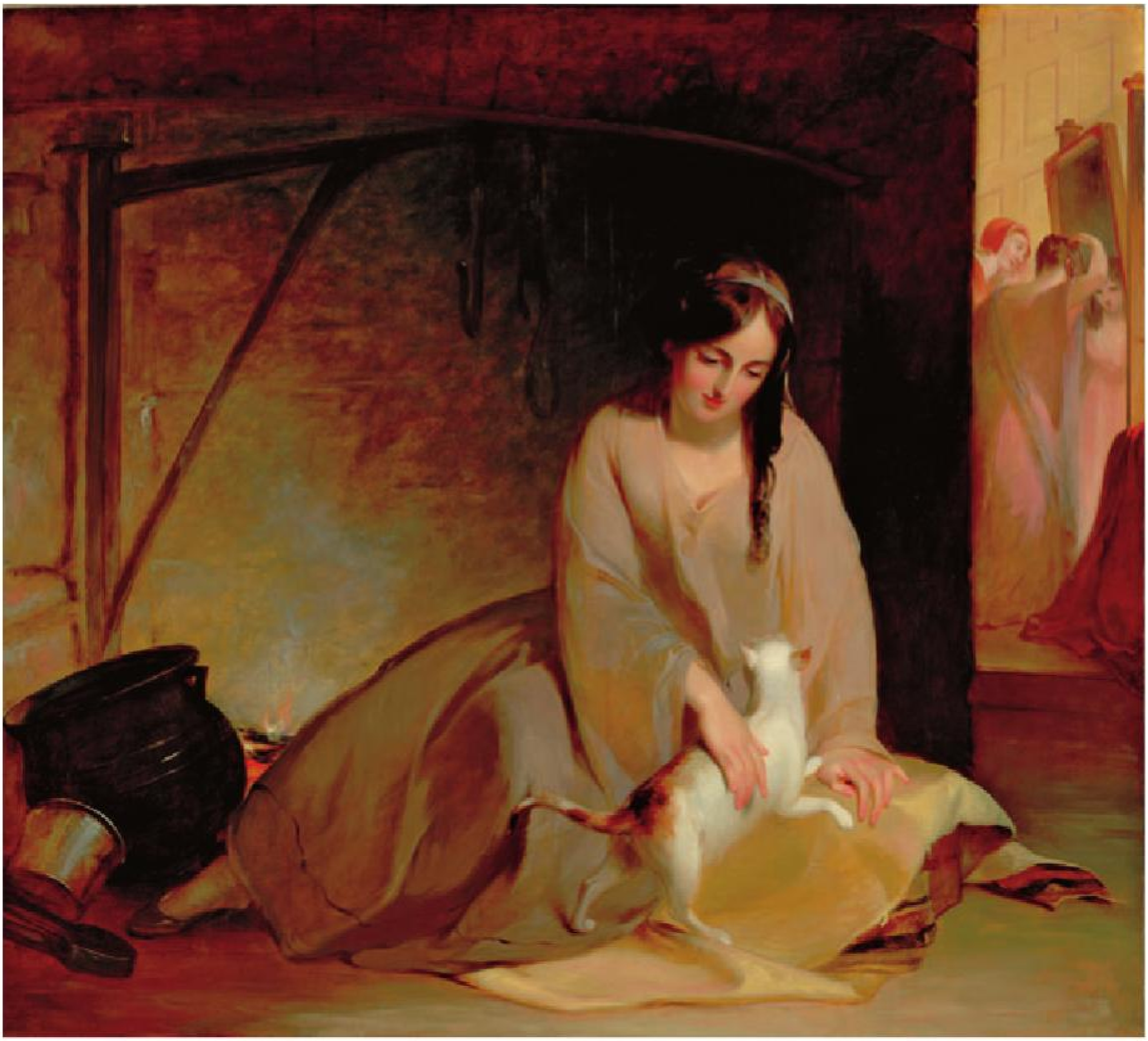
1841

Oil on canvas

69 × 49¼ in. (175.3 × 124.8 cm)

Gift of J. E. R. Chilton, 1992.14

The Italian poet Petrarch (1304–1374) stayed many times in southern France in the remote region of the Vaucluse. There he wrote the series of sonnets dedicated to his lifelong love, the enigmatic Laura. On his second European tour in 1841, Thomas Cole memorialized Vaucluse in this grandiose canvas. He worked from sketches done on-site; once in the studio, he exaggerated the scale of the cliffs to magnify their drama. He also reconstructed the hilltop castle (the home of Petrarch's host, Bishop Philippe de Cabassole), which in reality lay in ruins. Cole is considered the founder of the Hudson River school, the name given to the first distinctively American landscape painters. For Cole, landscape offered more than just the visual description of a site: both scenery and structures could be deployed as meditations on the progress of time and the aspirations of humanity.



THOMAS SULLY
American, born England, 1783–1872

Cinderella at the Kitchen Fire
1843
Oil on canvas
58 × 64 in. (147.3 × 162.6 cm)
Gift of the Pauline Allen Gill Foundation, 2005.1

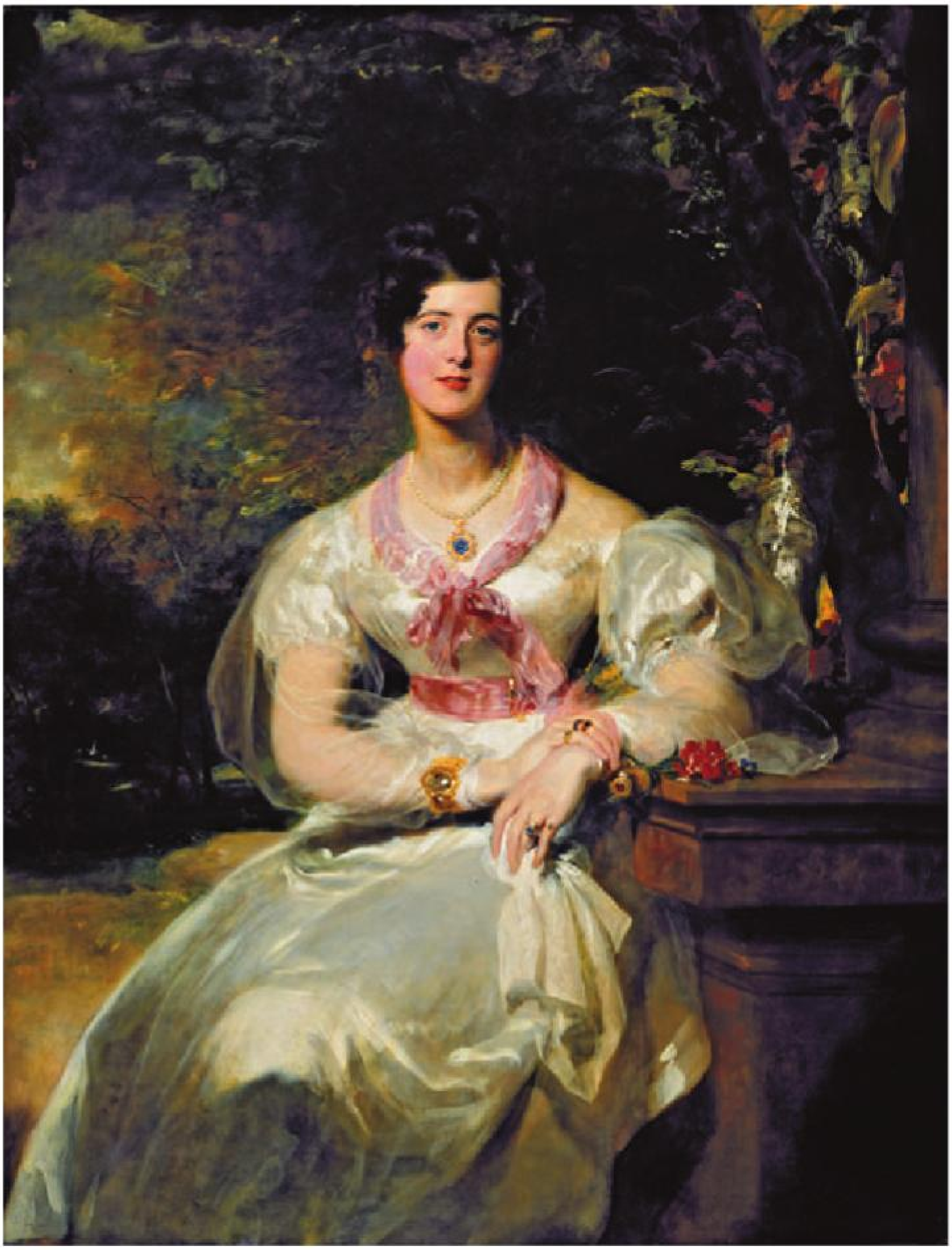
First published in France in 1692, "Cinderella, or the Little Glass Slipper," by Charles Perrault, introduced a beautiful girl, mistreated by her family, who ultimately wins a prince with help from her fairy godmother. The story soon became popular on two continents, particularly in America. For his portrayal, Thomas Sully focused on the poignant moment when the humble maid, denied an invitation to the royal ball, plays with her cat while her vain stepsisters primp in the background. Sully's daughter Rosalie was his model. The artist, desperate to raise funds, finished the work rapidly, in just two months. His effort paid off: critics praised the picture for its appealing subject and for Sully's characteristic bravura handling of paint, shimmering glazes, and delicate pink and gray tonalities. The image became a popular engraving, and the canvas wound up in the collection of a wealthy industrialist, where it remained well into the twentieth century.

SIR THOMAS LAWRENCE
British, 1769–1830

Portrait of the Honorable Mrs. Seymour Bathurst

1828
Oil on canvas
56 × 44⅛ in. (142.2 × 112.1 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund, 1986.56.FA

Sir Thomas Lawrence began earning his reputation as a portraitist at the end of the eighteenth century, and in 1794 he was elected a Royal Academician. He became immensely famous after 1815, when he painted almost all the kings and rulers of Europe. Lawrence's virtuoso brushstroke, his sensitive approach to painting women and children, and his decisive portrayals of men created a template for a generation of European portraitists to emulate. This painting exemplifies Lawrence's fluency with the effects of light and color. Julia, later Mrs. Seymour Bathurst, was born in 1798. The daughter of John Peter Hankey, she married the fourth son of the third earl of Bathurst, and this portrait was made in 1828, some months before their marriage. The painting later decorated the dining room at Hyams, their house in Surrey.

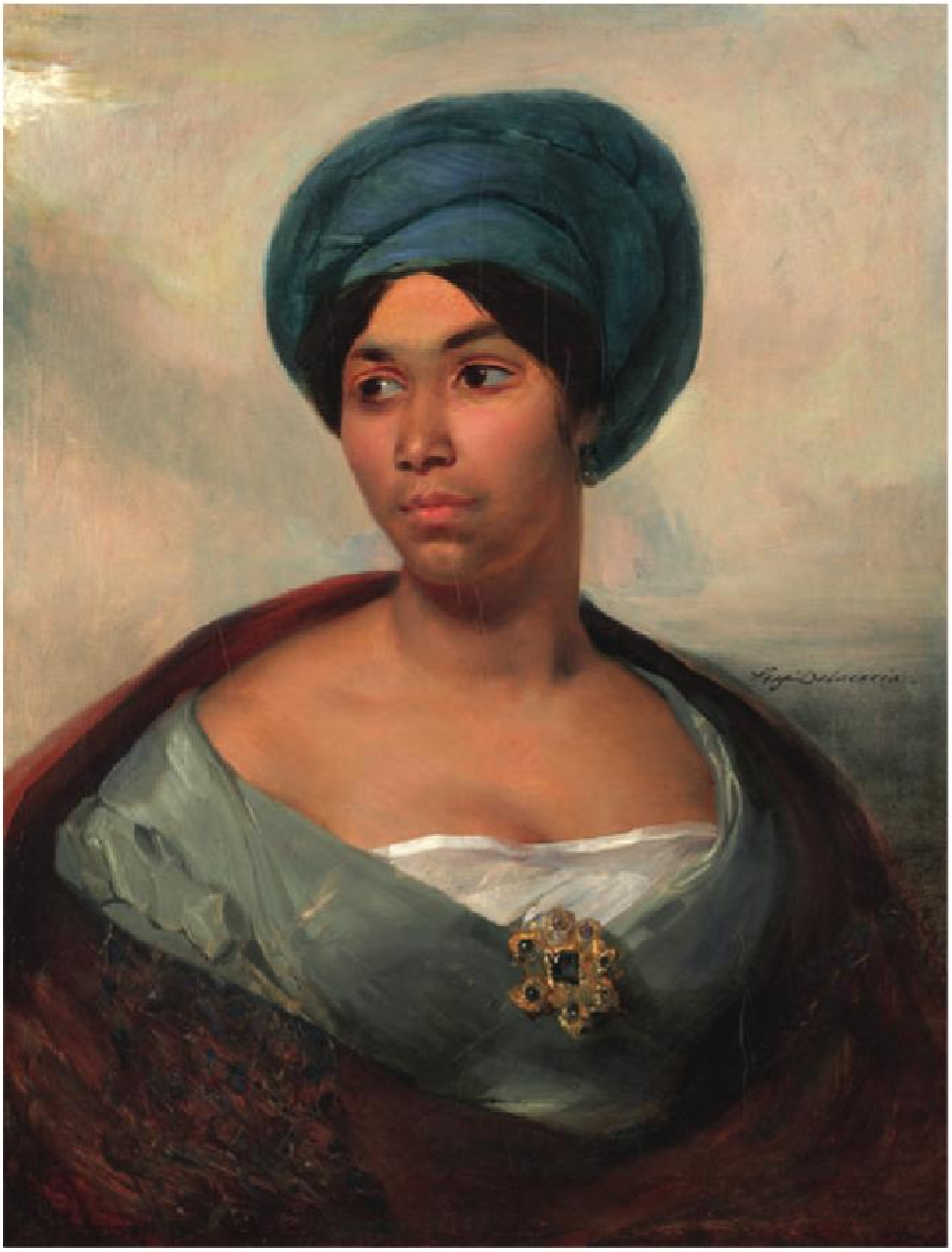


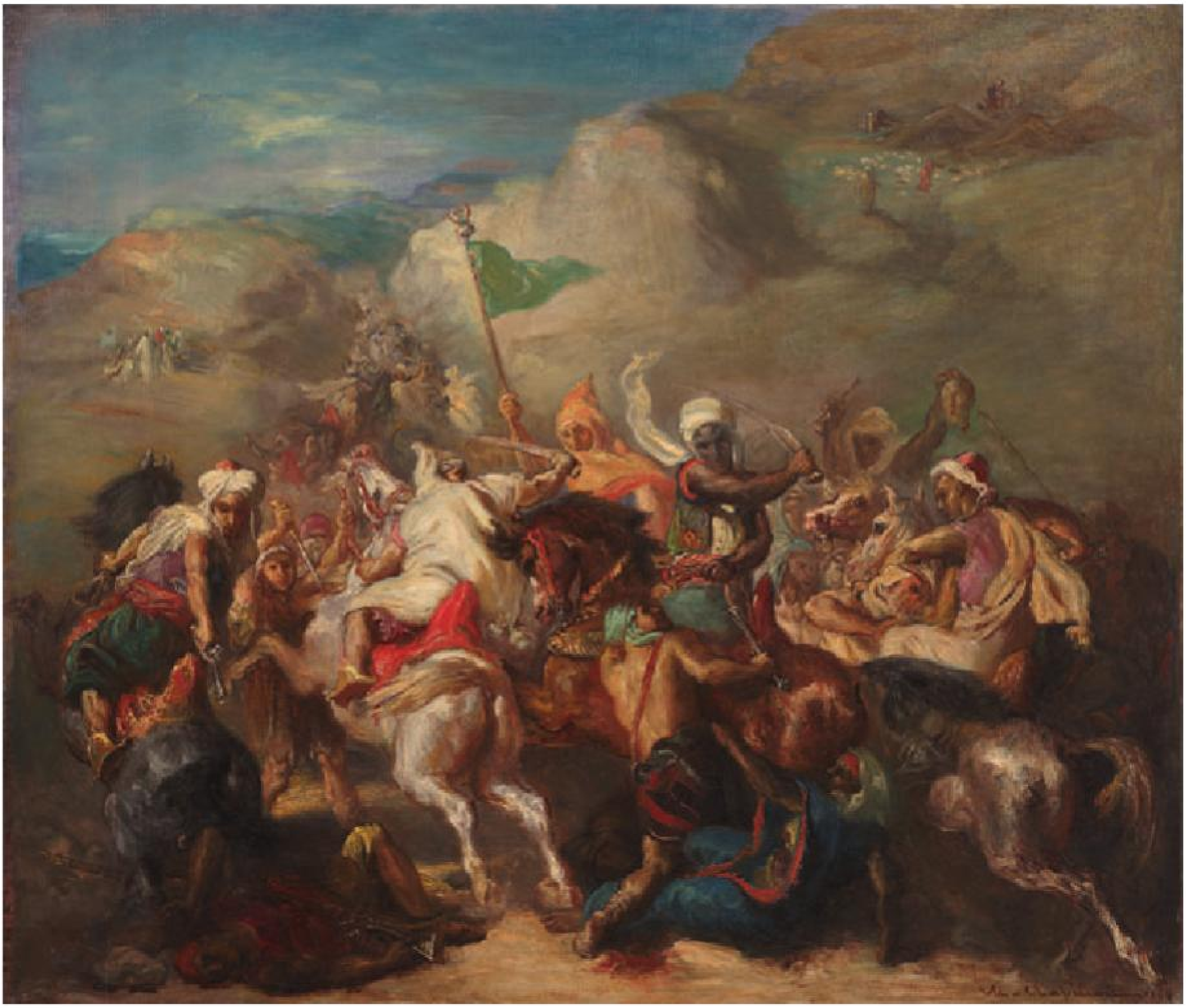
EUGÈNE DELACROIX
French, 1798–1863

Portrait of a Woman in a Blue Turban

c. 1827
Oil on canvas
23½ × 19¼ in. (59.7 × 48.9 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Patricia McBride, 2005.34.McD

The melancholy young subject of this painting wears a beautiful shawl over a silky robe, prominently adorned with a stone-encrusted brooch, and a turban wrapped around her head. Nothing is known of her identity. The portrait could be the same one Eugène Delacroix exhibited at the 1827 Paris Salon under the title "Study of an Indian Woman's Head." The same model appears in Delacroix's famous *Death of Sardanapalus* (Musée du Louvre, Paris). Delacroix's repeated representations of exotic women are a sign of the romantic appeal of foreign lands and peoples in his day, particularly the Middle East and North Africa. Although non-European women appear in many of his compositions, Delacroix did very few proper portraits, free of historical or foreign contexts.

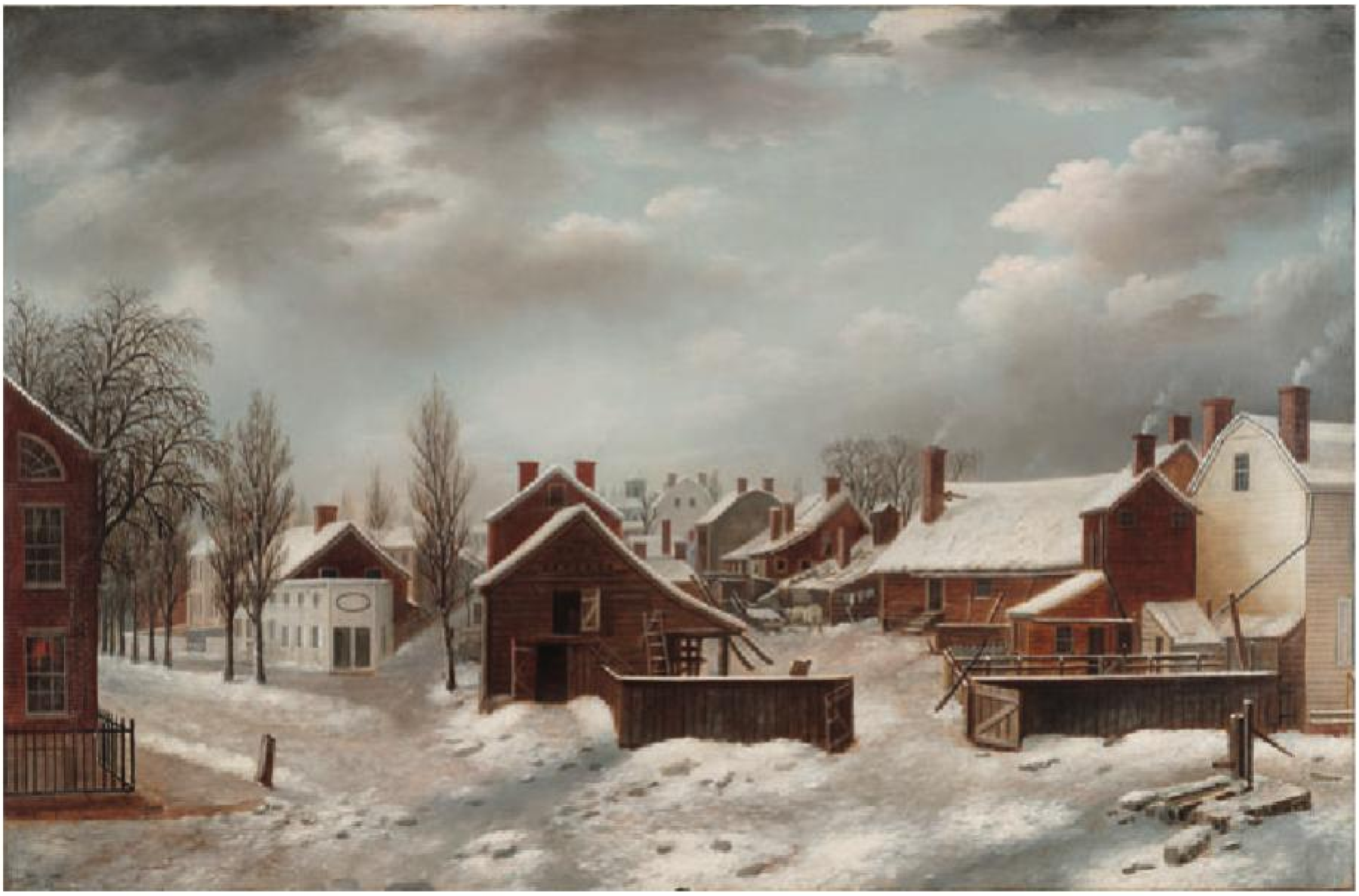




THÉODORE CHASSÉRIAU
French, 1819–1856

Battle of Arab Horsemen Around a Standard
1854
Oil on canvas
21¼ × 25¼ in. (54 × 64.1 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund, 2003.40.FA

This romantic depiction of battling horsemen combines virtuosity and delicacy in a strong composition with a complex interaction of figures. It is typical of the perfect balance Théodore Chassériau created between the linear strength of his master Jean Auguste Dominique Ingres and the impetuous bravura of Eugène Delacroix. The subtle landscape in the background, with a camp on a hill, and the subdued exoticism of the costumes do not hide the ferocity of the hand-to-hand fight that rages under the green standard. Chassériau visited Algeria in 1846, staying two months in the old city of Constantine. The many detailed drawings he made of the people he saw became sources for the Orientalist paintings he created in the last decade of his life.



FRANCIS GUY
American, born England, 1760–1820

Winter Scene in Brooklyn
c. 1817–1820
Oil on canvas
41 × 64½ in. (104.1 × 163.8 cm)
The Eugene and Margaret McDermott Art Fund, 2008.23.McD

This remarkably detailed view of early nineteenth-century Brooklyn shows Francis Guy's neighborhood, seen from his studio on Front Street. It is also one of the largest and finest surviving examples of the topographical tradition of American landscape painting, a school focused on the cities and views of the young republic. Guy came to the United States from London in September 1795 to continue his career as a silk dyer in New York and Baltimore. After a fire destroyed his business in 1799, he became a full-time painter, despite having no formal artistic training. He developed a distinctive set of views of landmarks around Baltimore. Three years after moving to Brooklyn in 1817, he mounted an ambitious show at the Shakespeare Club, which included this painting. Sadly, Guy died before the run of the exhibition had finished. Today he is highly regarded as one of America's earliest and most important landscape artists.

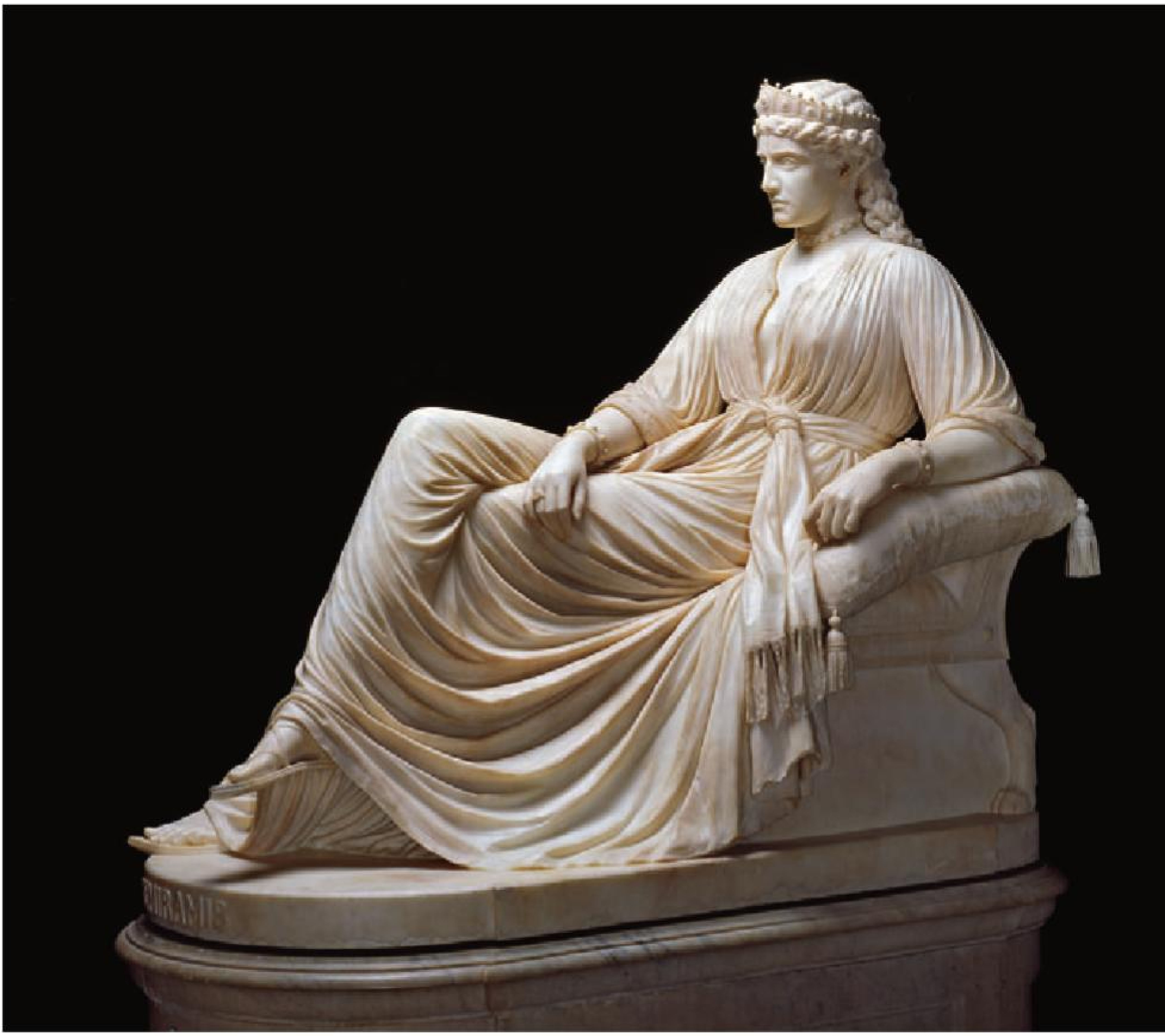
WILLIAM WETMORE STORY

American, 1819–1895

Semiramis

1873
Marble
54½ × 34½ × 65½ in. (138.4 × 87.6 × 166.4 cm)
Gift of Morynne and Robert E. Motley in memory of Robert Earl Motley, Jr. (1942–1998), 1999.117.a–b

Carved from a single block of marble, this imposing statue of a brooding woman is a fictional portrait of Semiramis, queen of Assyria around 800 BC. By the late nineteenth century, Semiramis had become the stuff of legend. Her character was freely interpreted in plays and opera as that of an ambitious woman who seized power through the murder of her husband before being killed by her estranged son. These popularizing stories became the inspiration for William Wetmore Story's composition, in which he combined the monumental scale, idealized features, and classical drapery of European neoclassicism with details of hairstyle and jewelry meant to evoke the ancient Near East. Story was one of America's leading nineteenth-century sculptors. He was also a prolific and respected writer and poet whose circle included Ralph Waldo Emerson, Nathaniel Hawthorne, and later, Henry James.



CRAWFORD RIDDELL

American, active 1837–1849

Bedstead

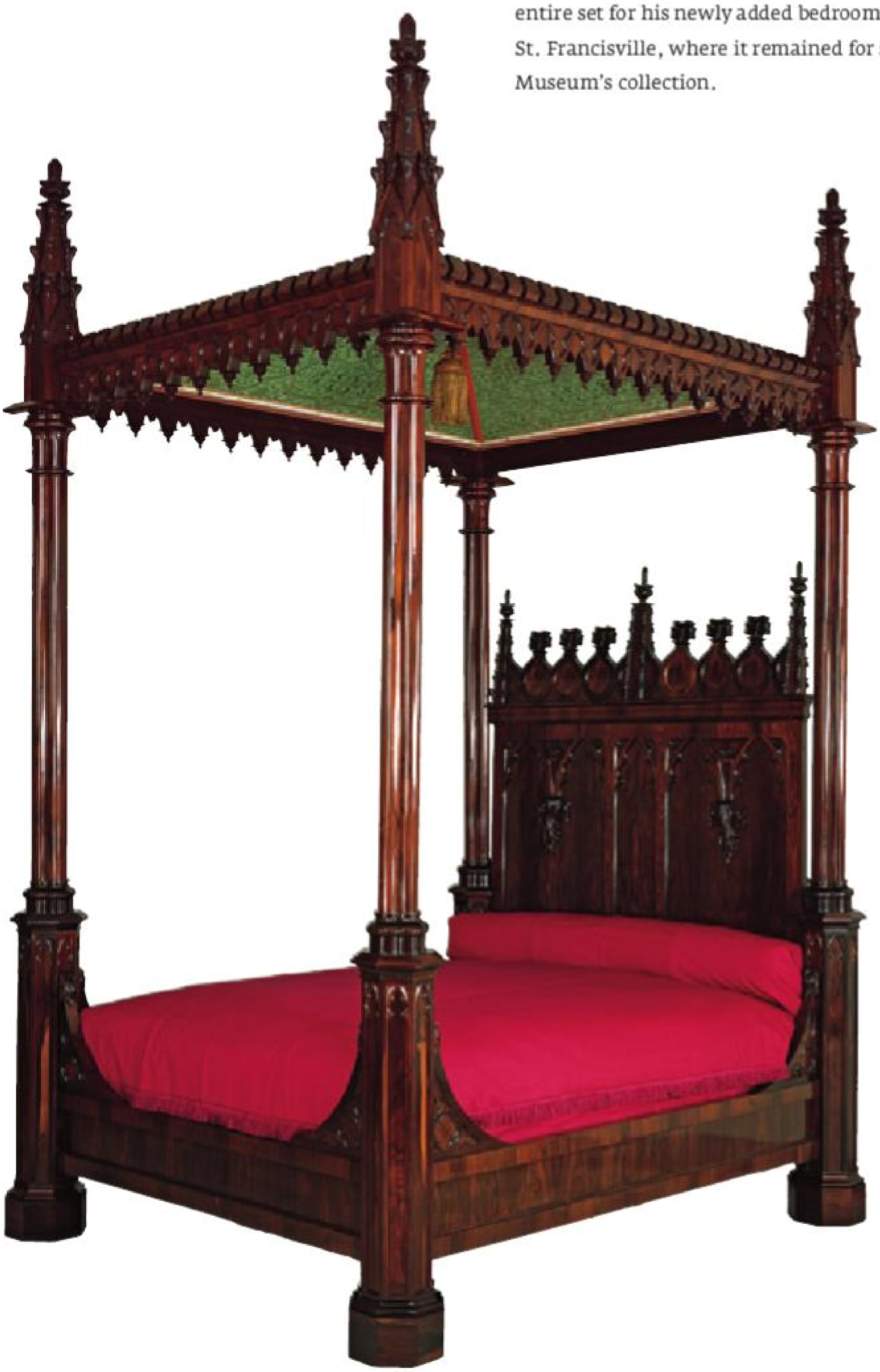
c. 1844

Brazilian rosewood, tulip poplar, yellow pine, and polychromed textile

159 × 89 × 105 in. (403.9 × 226.1 × 266.7 cm)

Gift of three anonymous donors, Friends of the Decorative Arts Fund, General Acquisitions Fund, Discretionary Decorative Arts Fund, and the Boshell Family Foundation, 2000.324

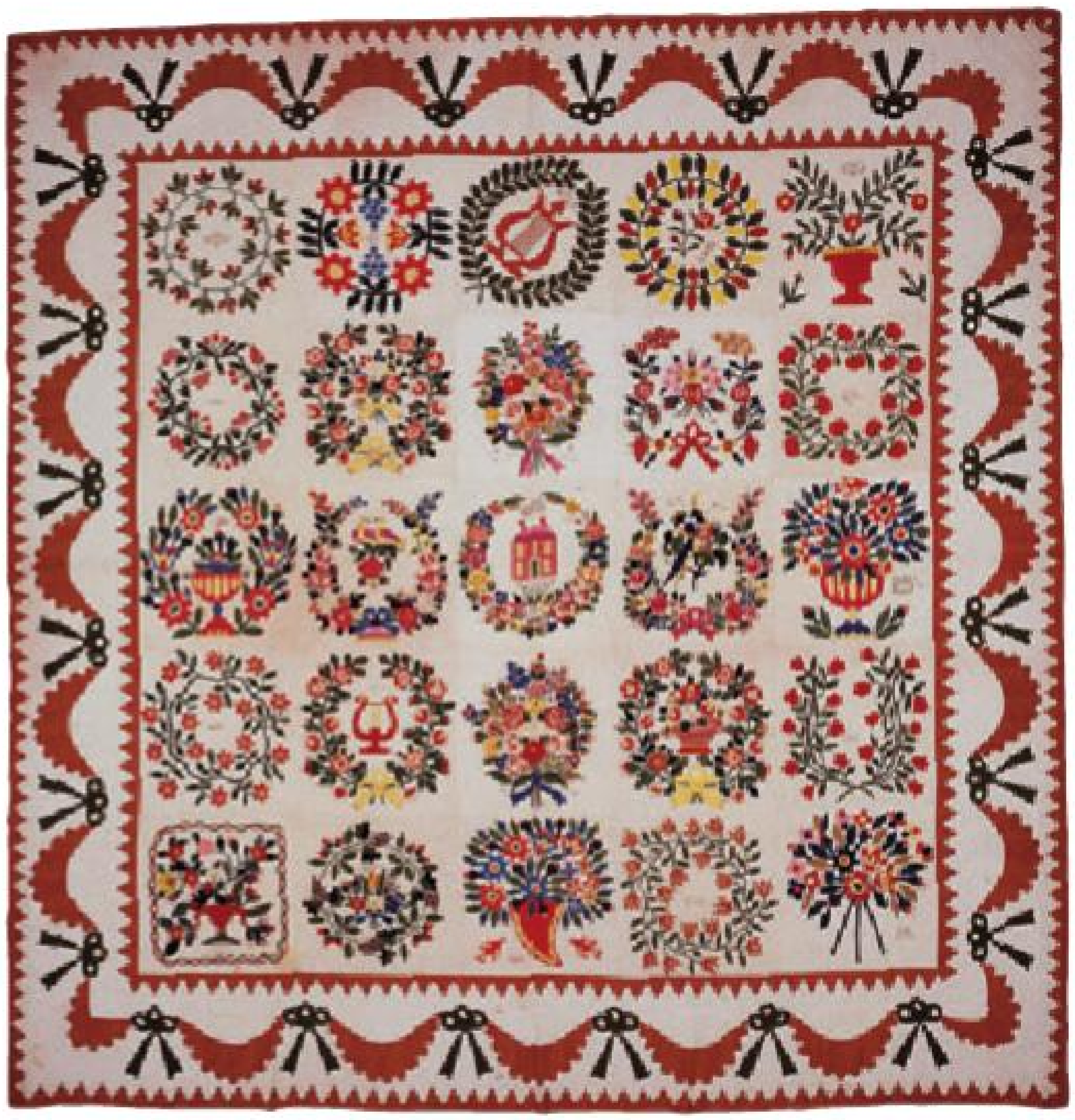
This massive cathedral-like bedstead is not only the most extraordinary example of Gothic Revival furniture made in the United States but also the closest approximation on this side of the Atlantic to the state bed reserved for royalty in an English country house. Indeed the bill of lading from Crawford Riddell for the thirteen-piece suite, of which the bed was the crowning achievement, specified "state" pillows and "satin covers crimson." Commissioned by Whig Party supporters of presidential hopeful Henry Clay, the pieces were intended to grace what is now called the Lincoln Bedroom of the White House. Clay narrowly lost the 1844 election, largely due to his failure to endorse the annexation of the Republic of Texas. In 1845 Louisiana cotton magnate Daniel Turnbull bought the entire set for his newly added bedroom wing at Rosedown plantation, near St. Francisville, where it remained for some 150 years until entering the Museum's collection.



MARY E. GRAY
American, dates unknown

Baltimore album quilt

1851
Cotton and silk
115 × 116 in. (292.1 × 294.6 cm)
Anonymous gift, 1998.204

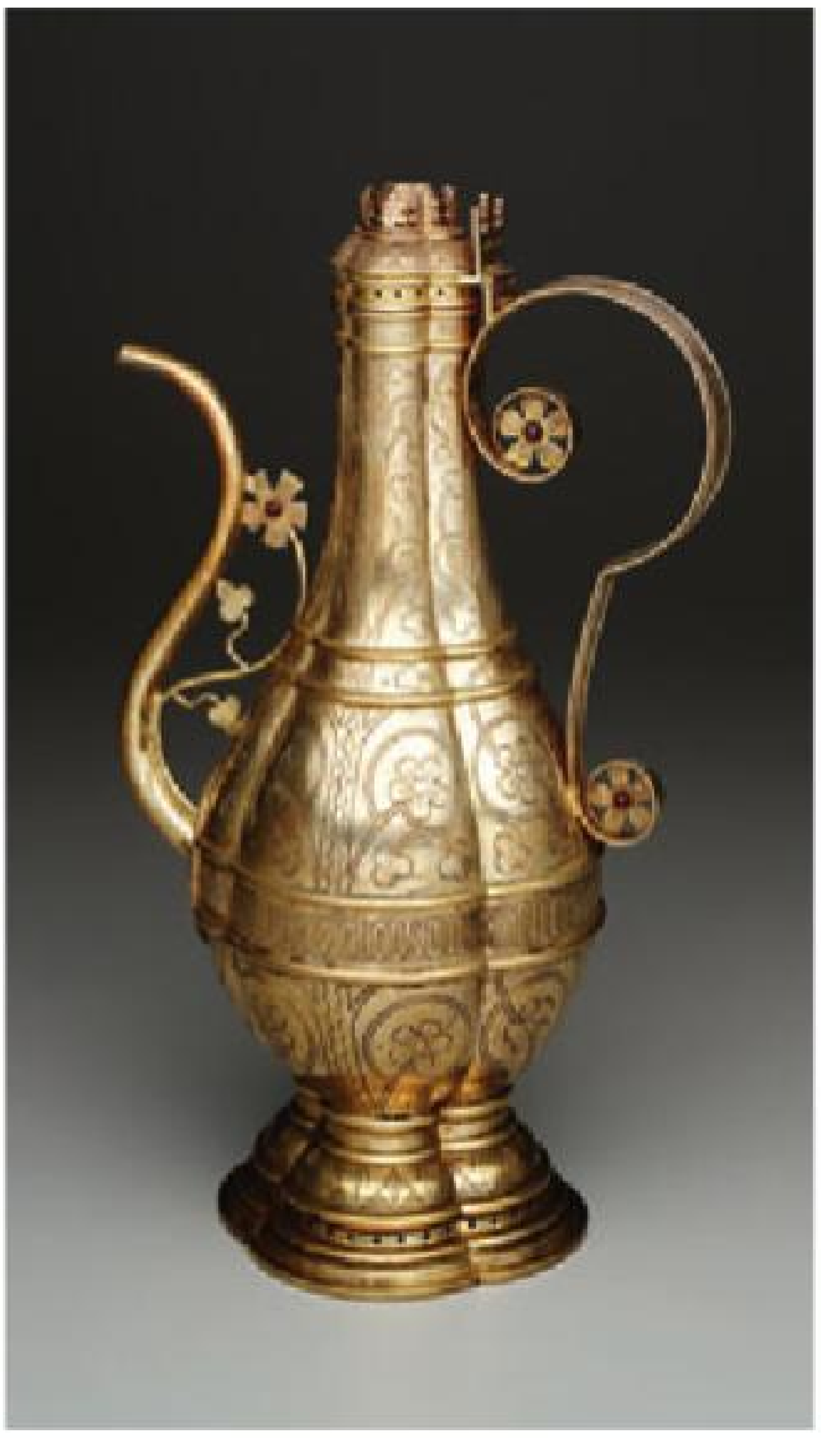


The complexity and number of individually decorated blocks within this appliquéd quilt mark it as one of the most sophisticated known examples of a Baltimore album quilt. The quilt was reputedly made by the ladies of Baltimore's Columbia Avenue Methodist Church for brickmaker Ebenezer Stewart, who donated the bricks for their new church. The central block includes a depiction of Stewart's house with an inscription noting "Mary E. Gray," possibly a professional quilter or a friend of the Stewarts. The various blocks were likely executed by several individuals.

WILLIAM BUTTERFIELD, designer
British, 1814–1900

Flagon

1850–1851
John Keith & Son, 1824–1929, manufacturer, London, England
Silver gilt with ruby glass
12⅝ × 8 × 5 in. (32.1 × 20.3 × 12.7 cm)
Ivor Braka Fund, 2006.3



The designer of this gilded flagon, English architect William Butterfield, was a key participant in the mid-nineteenth-century revival of Gothic architecture and decorative arts. Evoking the spiritual and cultural symbolism of Gothic and medieval design, the flagon's lobed form is richly engraved with stylized floral and trefoil decorations. Mirroring the designs on the body, ruby-colored glass stones punctuate the centers of cutwork flower motifs at the handle and spout.

FREDERIC EDWIN CHURCH

American, 1826–1900

The Icebergs

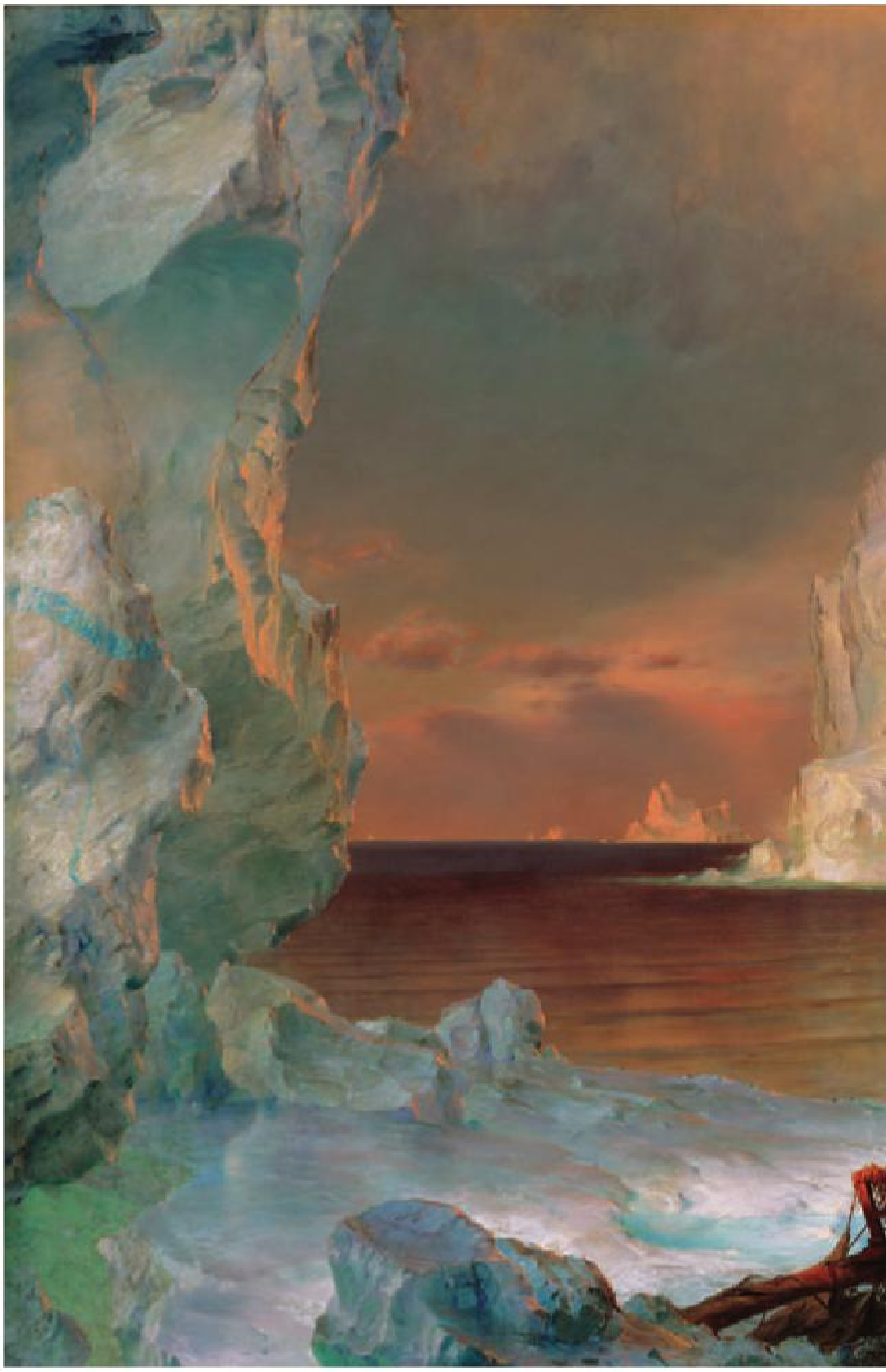
1861

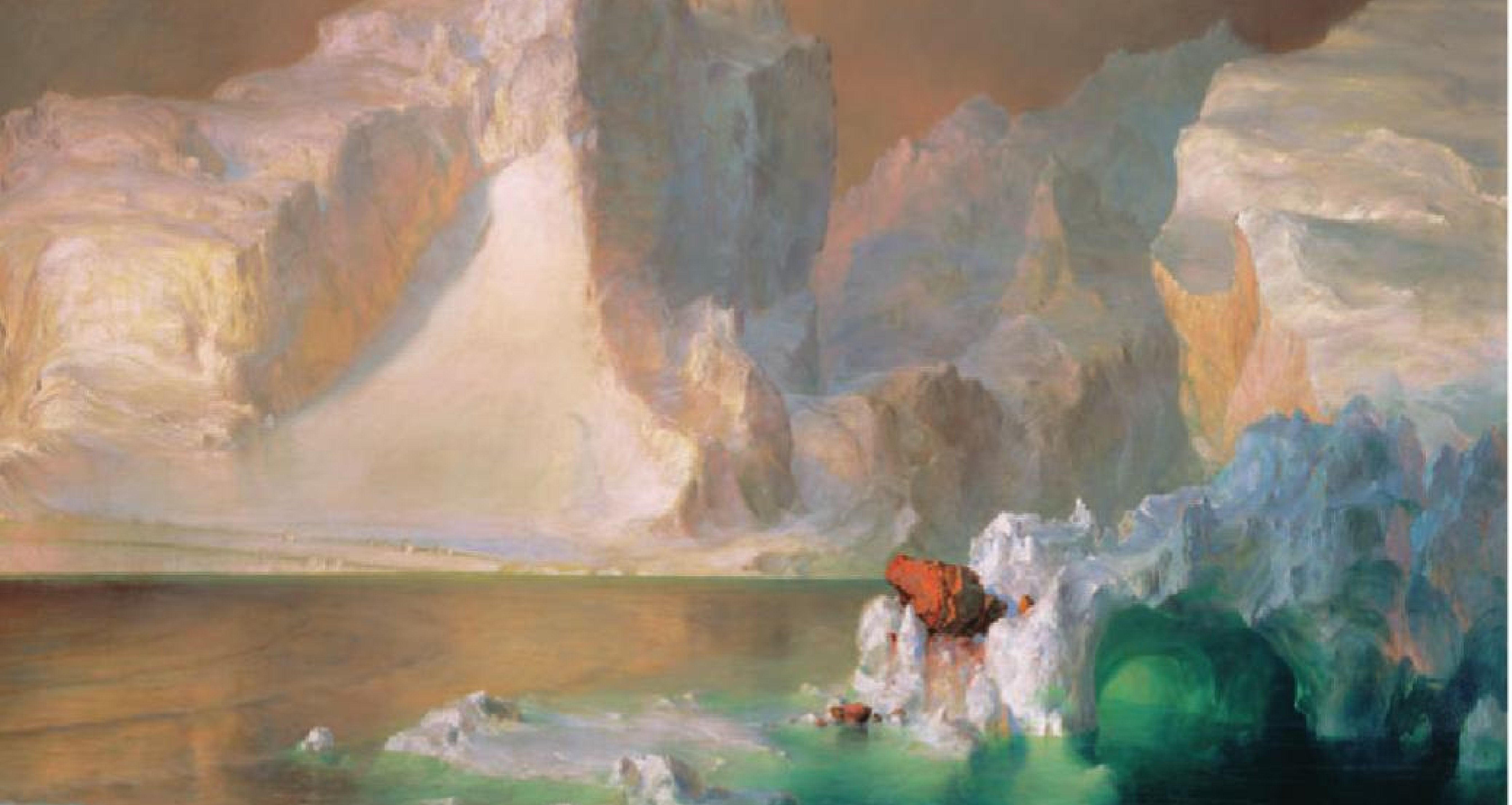
Oil on canvas

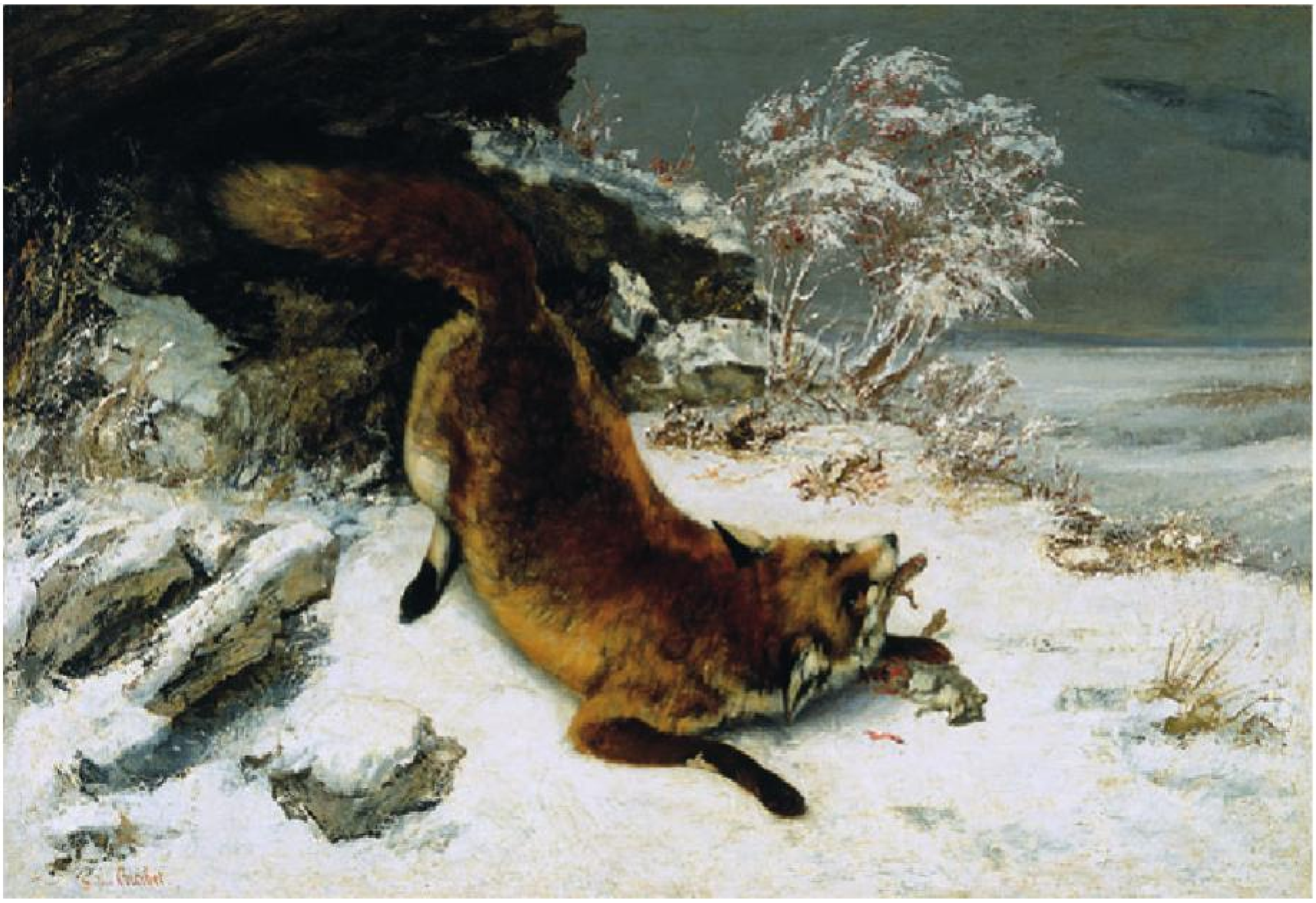
64½ × 112½ in. (163.8 × 285.8 cm)

Gift of Norma and Lamar Hunt, 1979.28

When this splendid painting went on view in 1861 in New York, the artist explained: "The spectator is supposed to be standing on the ice in a bay of the berg. The several masses are parts of one immense berg." The seductive colors, glowing subterranean light, and glossy, tactile surfaces of the icebergs are inviting, but as the broken mast in the foreground indicates, this is an inhospitable, dangerous place. Critics on both sides of the Atlantic thrilled to this dramatic scene, which was based on sketches Frederic Edwin Church made during a month-long boat trip off the Canadian coasts of Newfoundland and Labrador. Although undeniably a masterpiece, *The Icebergs* was lost from view for more than a century. After the painting's successful exhibition in England in 1863, Sir Edward William Watkin, a British railroad baron, purchased it. Thereafter largely forgotten, the canvas wound up in the collection of an English school before being triumphantly rediscovered in the 1970s.







GUSTAVE COURBET
French, 1819–1877

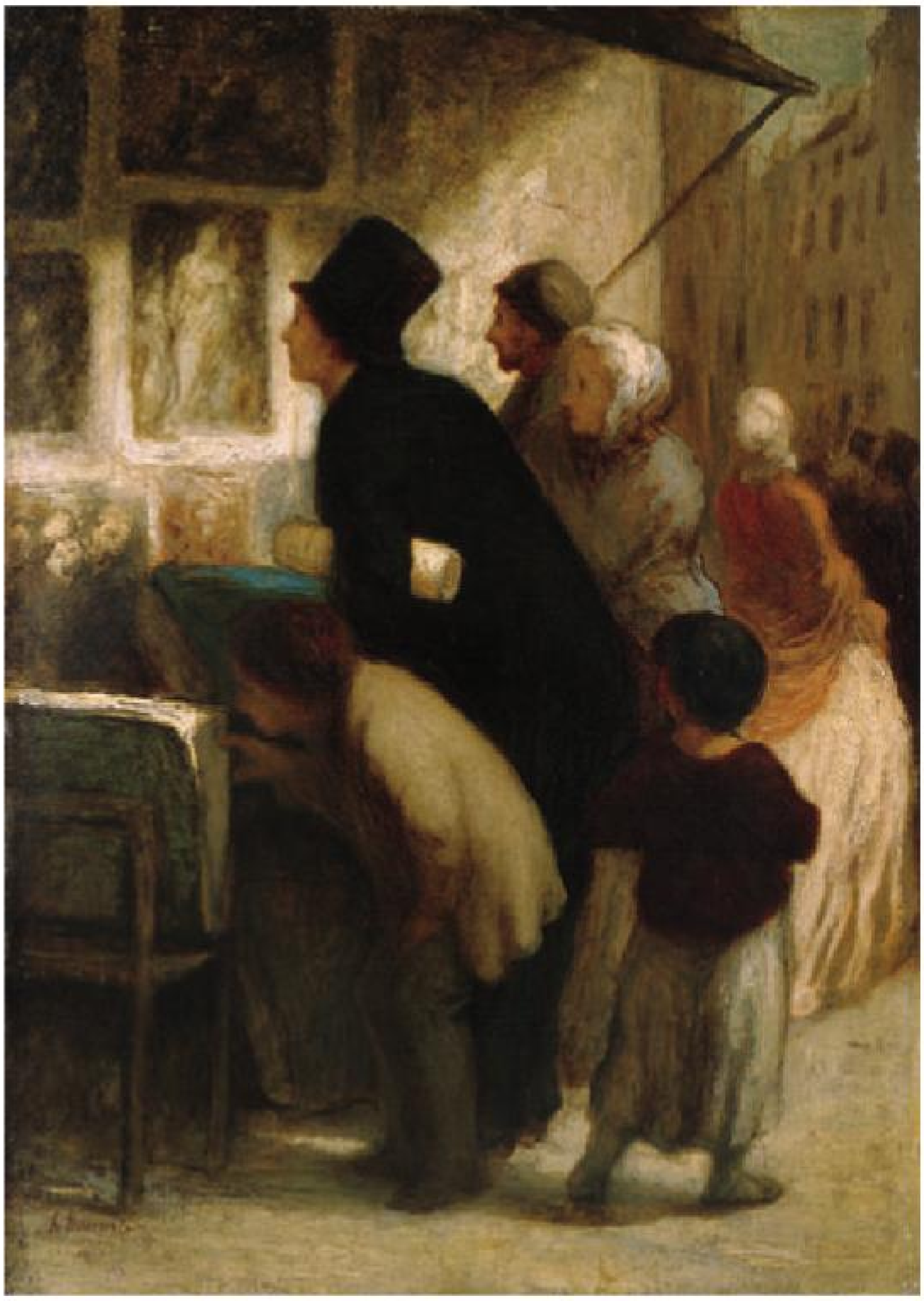
Fox in the Snow
1860
Oil on canvas
33¾ × 50¼ in. (85.7 × 127.6 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1979.7.FA

The crouching fox at the center of a snowy landscape commands our attention, and it is only at second glance that we notice his prey, a dormouse in the process of being dismembered by the fox's rapacious jaws. The vivid and unsentimental treatment of violence is typical of Gustave Courbet's animal paintings and hunting scenes, and the fox, both as predator and prey, would become a recurrent motif in the 1860s. During these years, Courbet produced many landscapes, and snow scenes were his specialty. Here he uses brush and palette knife to describe the powdery snow that coats the landscape, the perfect foil to the fox's soft red fur. *Fox in the Snow* was first exhibited in Besançon, near Courbet's hometown of Ornans, and critics felt that the local audience had a special appreciation for the fidelity with which Courbet captured the landscapes of the region.

HONORÉ DAUMIER
French, 1808–1879

Outside the Print-Seller's Shop
c. 1860–1863
Oil on panel
19½ × 15¾ in. (49.5 × 40 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1981.33.FA

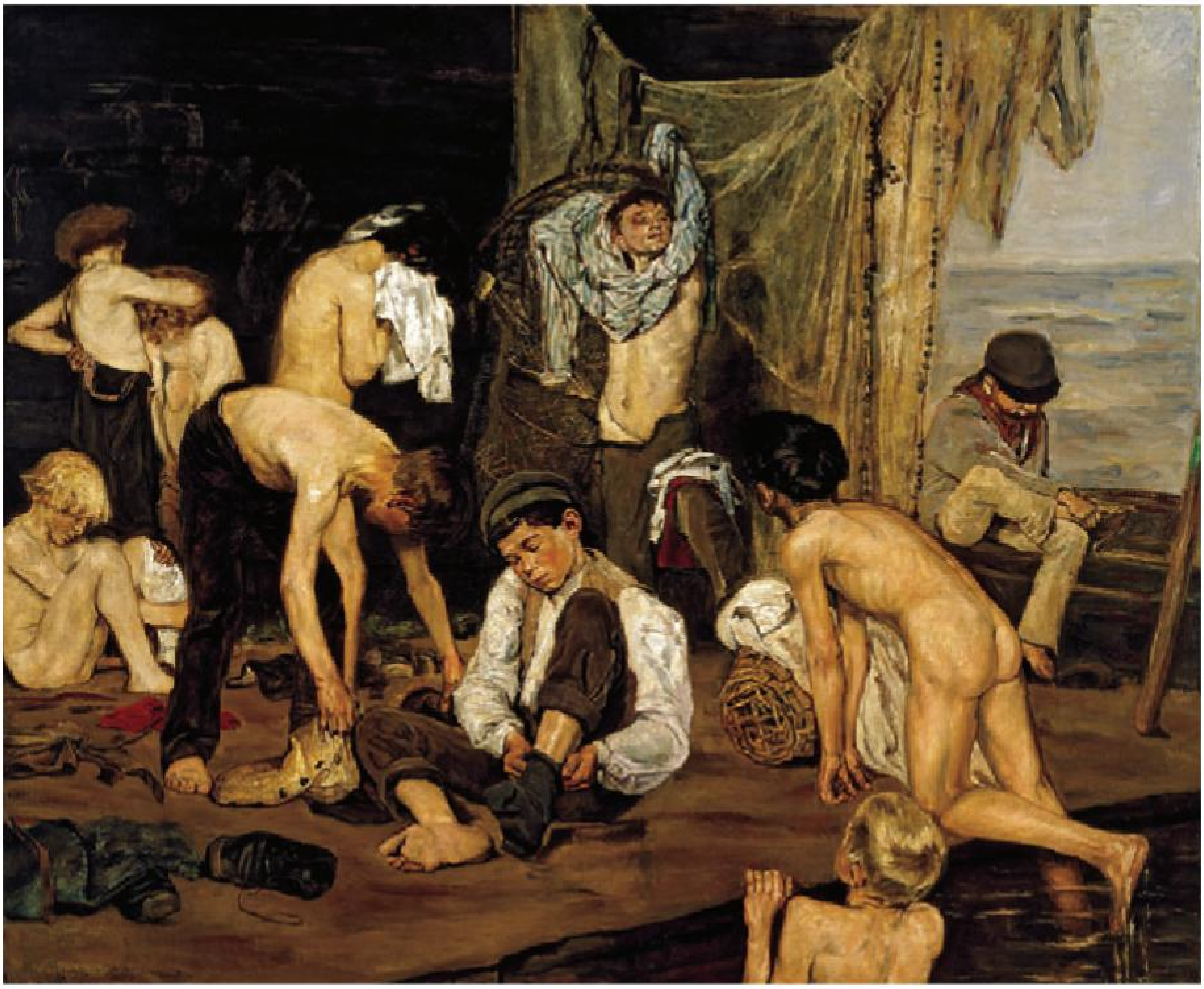
Famous for his political and satirical cartoons, Honoré Daumier was also a painter and sculptor. His paintings have an unmistakable aspect, at once solid and active, built through a blurred yet precise impasto. His ability to describe the movement and casual attitude of a crowd on an urban street comes from his sharp graphic work. In this oil panel, figures in the foreground examine prints for sale outside a shop. A boy takes a peek into a closed portfolio, while a young man in black closely studies a print representing a woman with children (probably a work by Daumier). Behind them, a worker in a simple cap has turned a concentrated, serious gaze toward another image. Daumier is describing the power of images, the lure of art, as a democratic and shared passion.

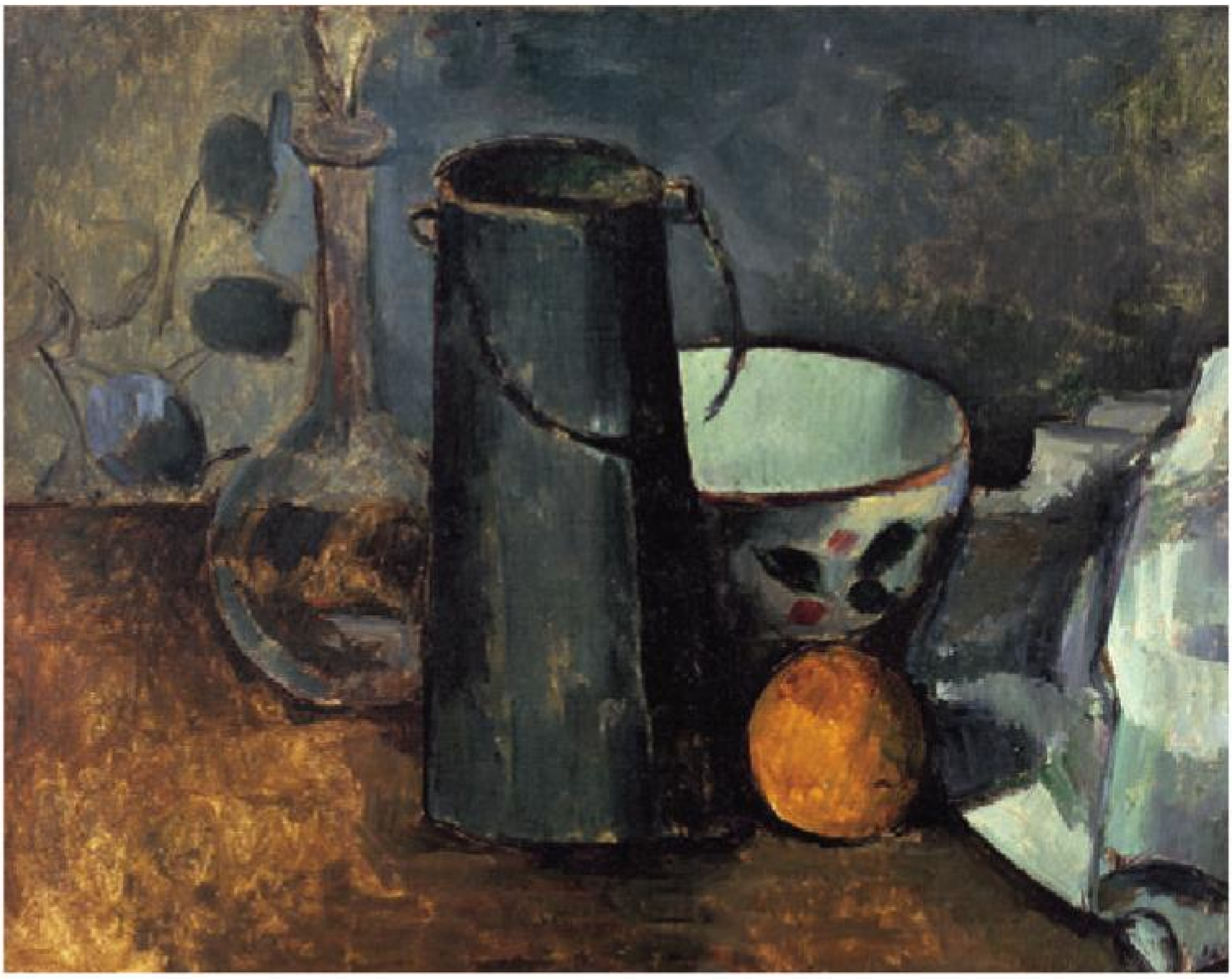


MAX LIEBERMANN
German, 1847–1935

At the Swimming Hole
1875–1877
Oil on canvas
71¼ × 88⅝ in. (181 × 225.1 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 1988.16.FA

Max Liebermann painted *At the Swimming Hole* while living in Paris, where he saw art that affirmed his interest in the realistic description of the lives of peasants and workers. While traveling on the coast of Holland, Liebermann sketched a group of young boys swimming. He took his sketches back to Paris and began intermittent work on this large canvas, completing it in a burst of activity in 1877. The boys are just finishing their swim, each caught at a different moment of leaving the water and dressing. They do not interact, and their isolated poses reveal Liebermann's reliance on various sculptural sources, such as the *Spinario* (Palazzo dei Conservatori, Rome) and Michelangelo's *Dying Slave* (Musée du Louvre, Paris). Despite these historical references, the painting is decidedly modern, with a frank attention to the worn clothes and unidealized features of these working-class boys. Around 1920 Liebermann repainted some areas, notably the sea at upper right, in a looser style.

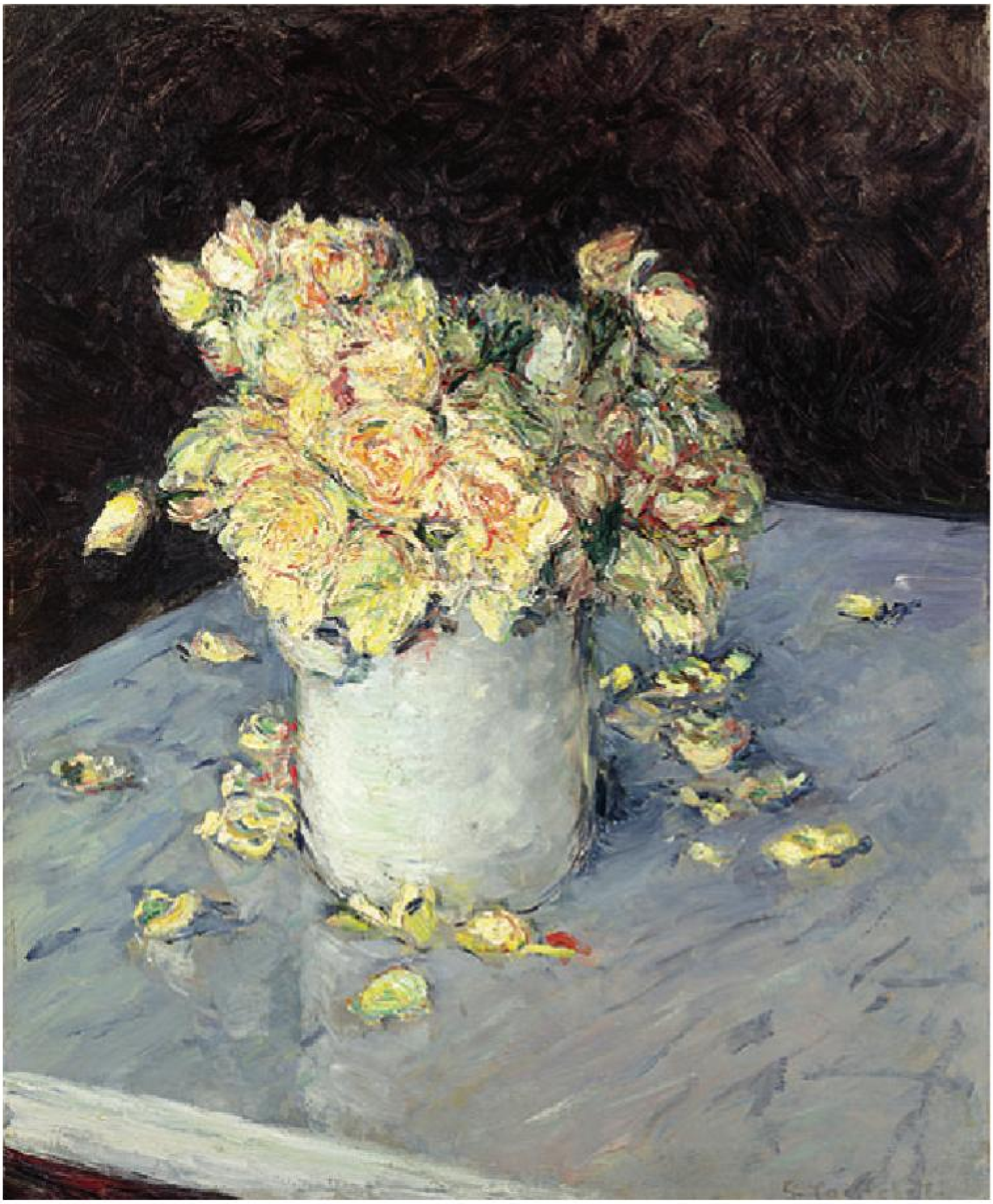




PAUL CÉZANNE
French, 1839–1906

Still Life with Carafe, Milk Can, Bowl, and Orange
1879–1880
Oil on canvas
10½ × 13¾ (26.7 × 34.9 cm)
The Wendy and Emery Reves Collection, 1985.R.10

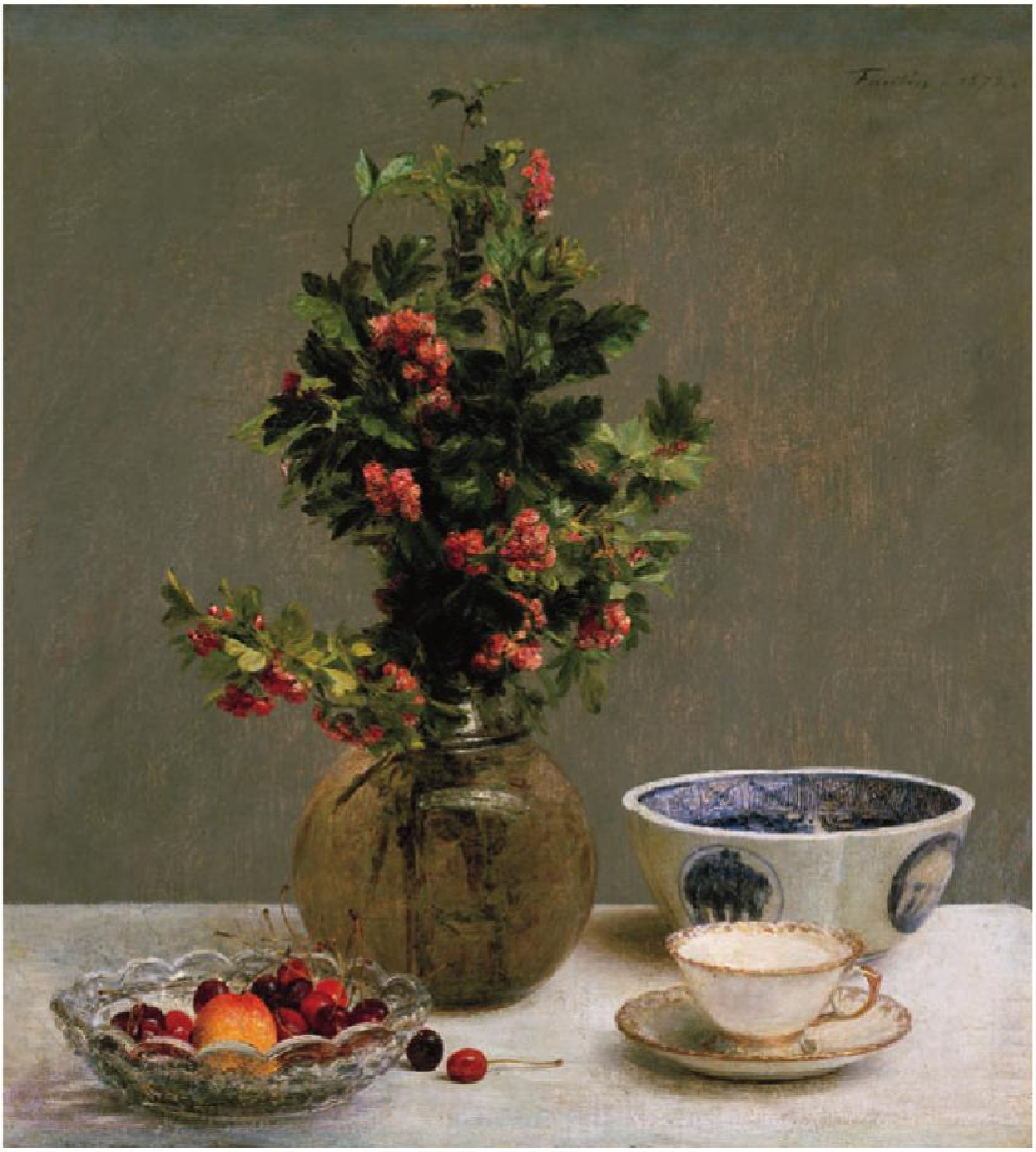
This still life belongs to Paul Cézanne's mature period. The same objects appear in six other paintings, most likely made in the little town of Melun, outside Paris, where Cézanne stayed for most of 1879 and into the first months of 1880. He masterfully represented the mix of objects with a restrained harmony in a simple and balanced composition. The subdued orange of the single fruit and the blue enamel of the milk can correspond perfectly with the bluish background. Before entering the Dallas Museum of Art's Reves Collection in 1985, the painting had belonged first to Marius de Zayas, a dealer who worked closely with Alfred Stieglitz, and then to Lillie P. Bliss, one of the founders of the Museum of Modern Art, New York.



GUSTAVE CAILLEBOTTE
French, 1848–1894

Yellow Roses in a Vase
1882
Oil on canvas
21 × 18¼ in. (53.3 × 46.4 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Janet Kendall Forsythe, 2010.13.McD

A bouquet of yellow roses is set on a marble table against a dark ground. The flowers are shown full blown, just at the moment when their lush, open petals have begun to drop. The intense drama of the painting results from the contrast between the minimalist elegance of the composition and the thickly painted roses at its center. *Yellow Roses in a Vase* was painted during Gustave Caillebotte's first serious engagement with the genre of still life. Between 1881 and 1883, he painted more than thirty still lifes, reflecting a renewed interest in the genre among several artists of the impressionist circle, most notably Claude Monet, who shared Caillebotte's Paris studio in 1882. *Yellow Roses in a Vase* remained with Caillebotte throughout his life and was purchased after his death in 1894 by Edgar Degas, who collected the works of his fellow artists, as had Caillebotte himself.


Fantin. 1872.

HENRI FANTIN-LATOUR
French, 1836–1904

Still Life with Vase of Hawthorn, Bowl of Cherries, Japanese Bowl, and Cup and Saucer
1872
Oil on canvas
23½ × 21¾ in. (59.7 × 55.3 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund and gift of Mrs. Bruno Graf by exchange, 2001.5.FA

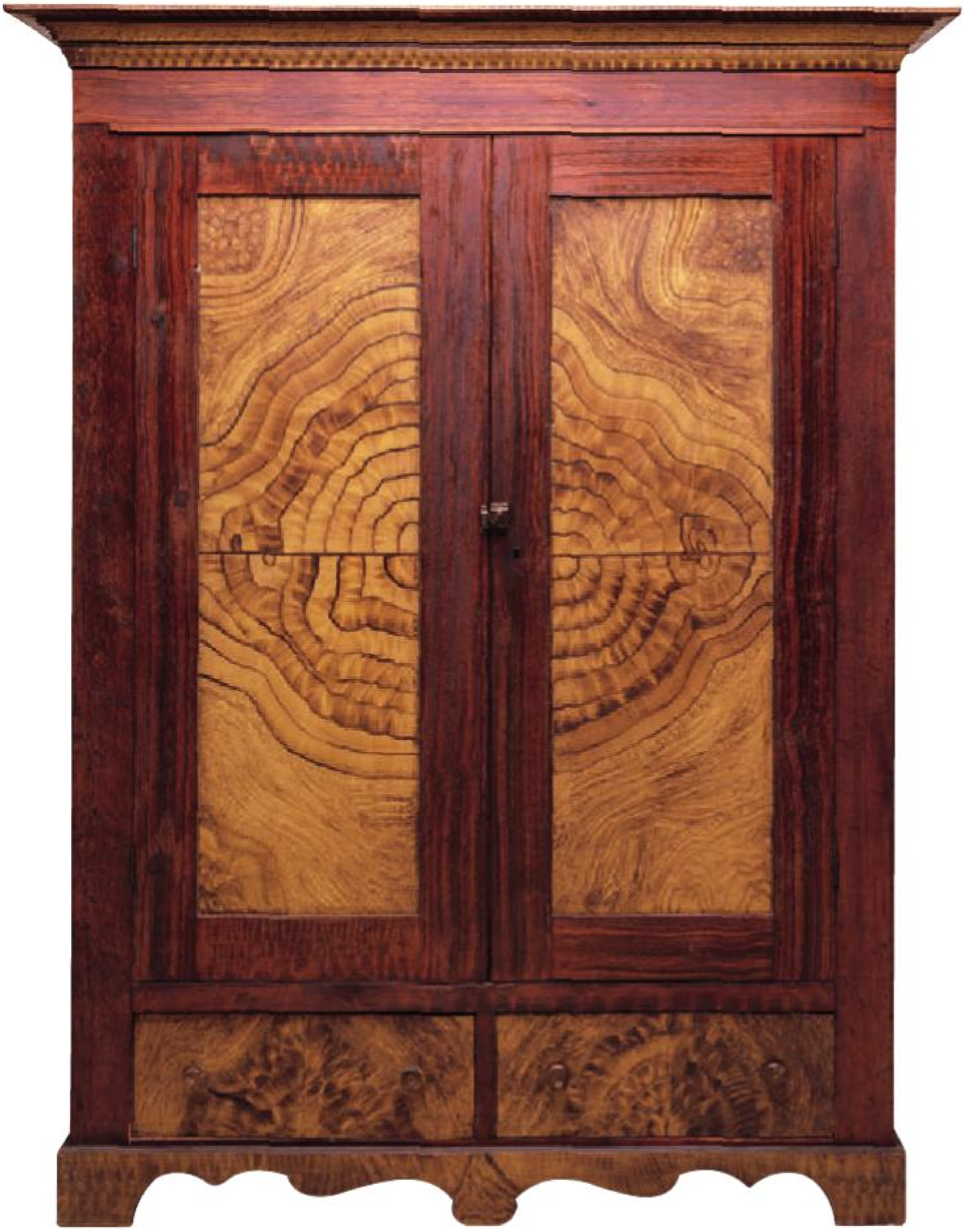
Henri Fantin-Latour started painting still lifes at the end of the 1850s while staying in London. Still life, especially his exquisite flower pieces, quickly became his main and most successful pursuit. The contemplation of ephemeral beauty fit perfectly with the silent and introspective attitude of Fantin-Latour himself, whose still lifes can be considered moments of meditation and reverence. During the early 1870s, Fantin-Latour's compositions evolved from energetic bouquets on dark backgrounds to beautiful and elegant arrangements including white fabrics, silverware, glass, and china. In this work, the different textures, reflections, and transparencies are painted with a muted virtuosity. The artist's consideration of light and translucence pays tribute to the Dutch still-life tradition.

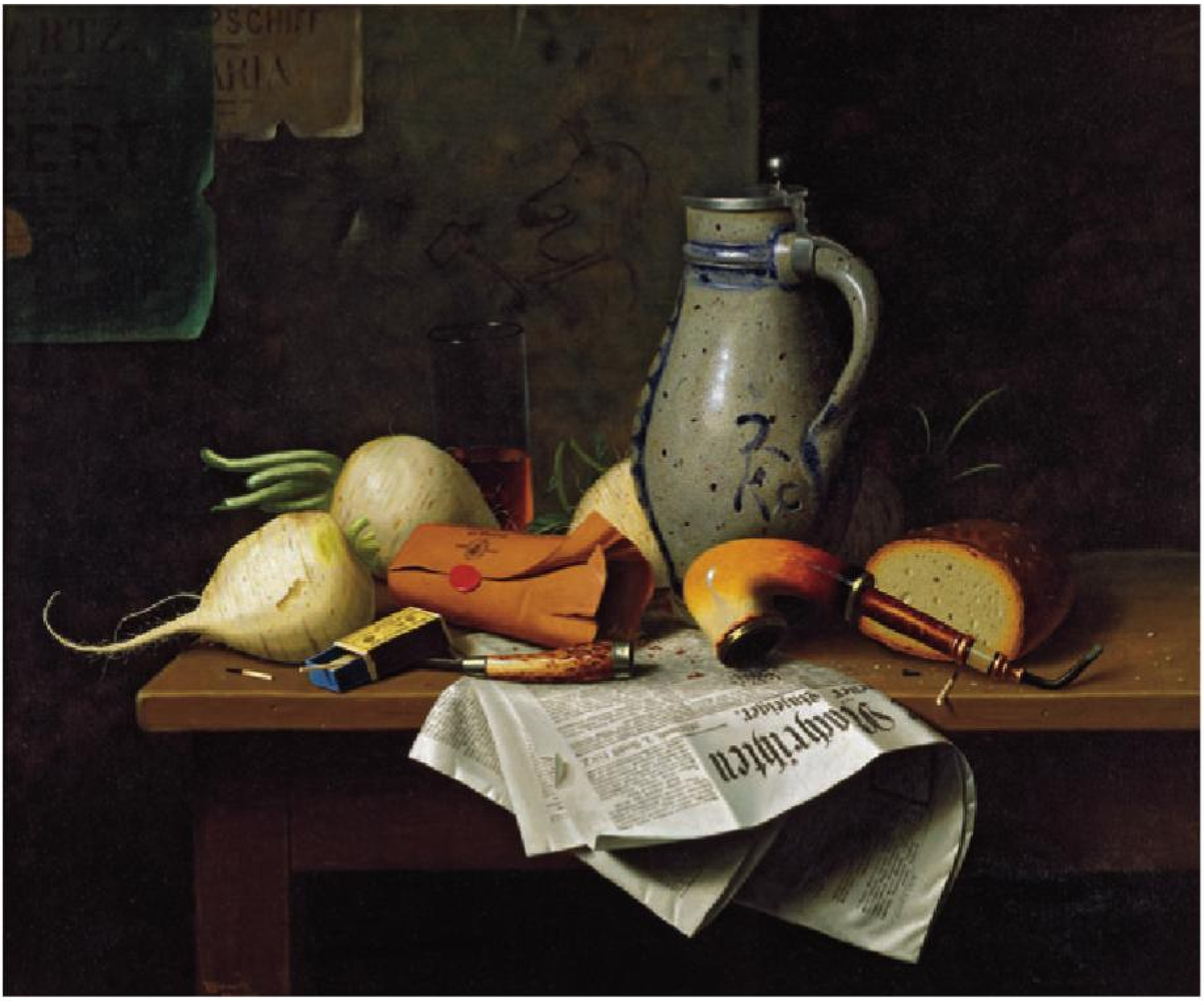
FAYETTE COUNTY, TEXAS

Wardrobe

c. 1860–1870
Cedar and paint
76½ × 61 × 23 in. (194.3 × 154.9 × 58.4 cm)
The Faith P. and Charles L. Bybee Collection,
gift of Faith P. Bybee, 1992.B.116

This wardrobe, reflective of the so-called German Biedermeier style, is one of the finest pieces of furniture made in Texas during the nineteenth century. While the wardrobe form was relatively common in the central and eastern parts of the state, examples decorated with faux wood graining are extremely rare. This piece features a variety of graining techniques. The door frames and sides of the case are striped to simulate rosewood, while the doors and drawers are painted to look as if they are covered in matching sheets of elaborately figured veneer. The pronounced cornice is spotted with paint to give the appearance of being cut from burled wood. In central Texas, where this wardrobe was made, German immigrants produced virtually all of the furniture from the 1840s until the 1880s, when the coming of the railway made possible the shipment of factory-made furniture from the Midwest.





WILLIAM MICHAEL HARNETT
American, born Ireland, 1848–1892

Munich Still Life
1882
Oil on canvas
24⅝ × 30 in. (62.6 × 76.2 cm)
Dallas Art Association Purchase, 1953.56

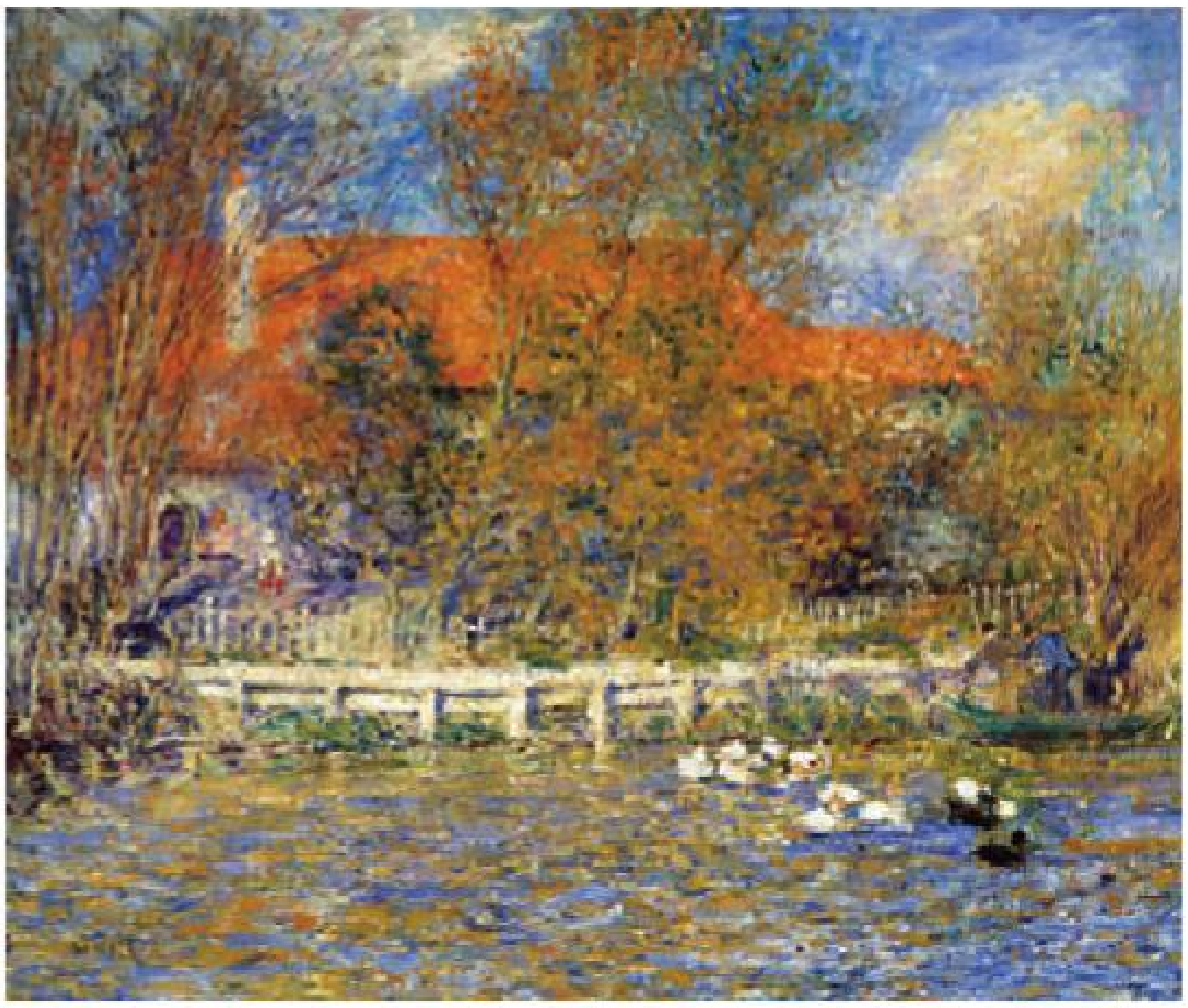
Painted in Germany, this still life displays the meticulously detailed realism that marked William Michael Harnett's brief career. Harnett assembled a variety of objects—bread, turnips, paper, matches, glass—whose diverse surfaces allowed him to display his great facility with rendering different textures in oil paint. Born in County Cork, Harnett was raised in Philadelphia and studied at the Pennsylvania Academy of the Fine Arts and the National Academy of Design in New York. He had begun making highly detailed still lifes even before he moved to Europe in 1880 for six years' residency and study in Munich and Paris. In the late nineteenth century, trompe l'oeil (fool the eye) still lifes such as this were enormously popular with collectors and the public, although they received little critical attention at the time.

PIERRE-AUGUSTE RENOIR

French, 1841–1919

The Duck Pond

1873
Oil on canvas
19¾ × 24 in. (50.2 × 61 cm)
The Wendy and Emery Reves Collection,
1985.R.56



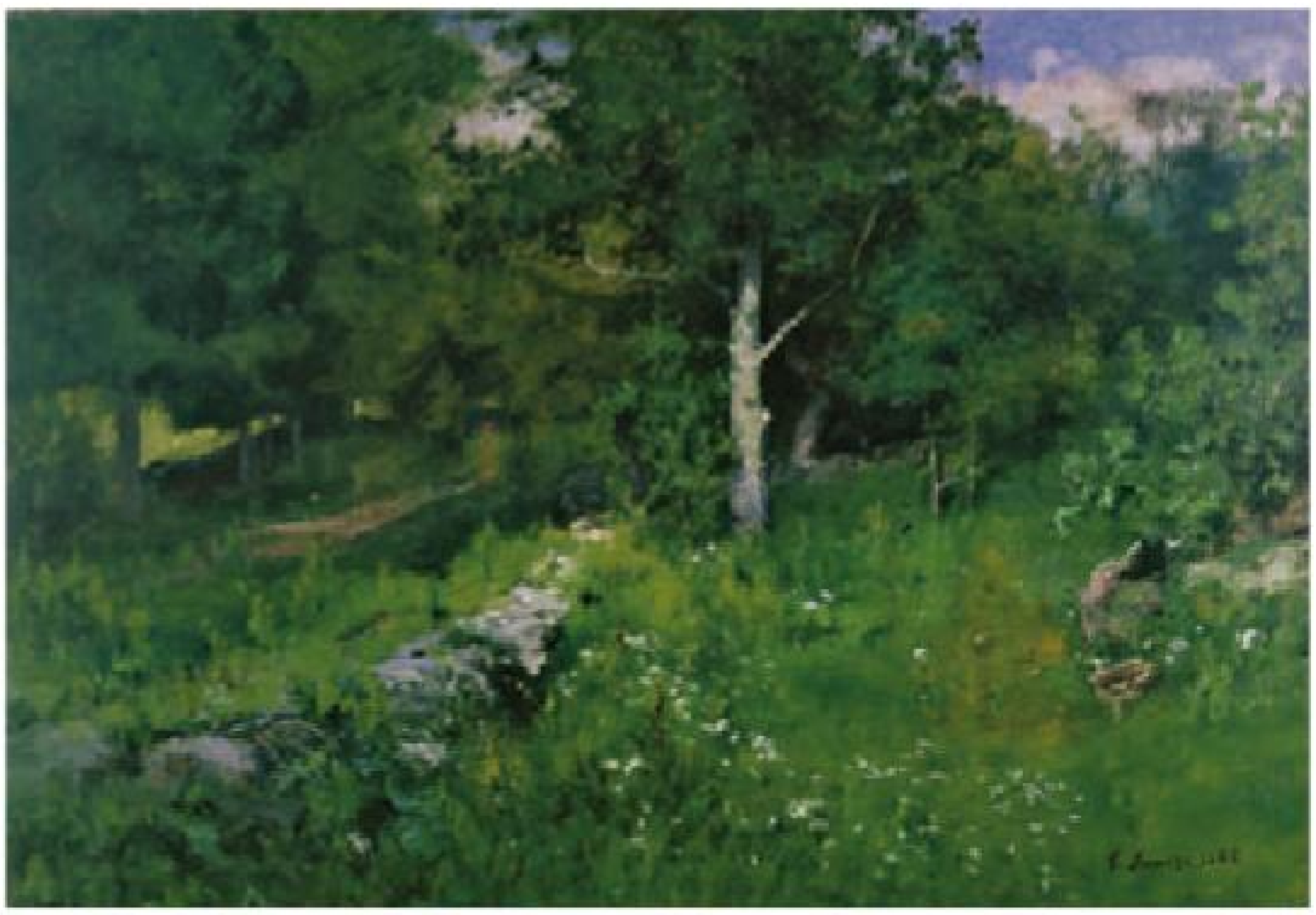
Pierre-Auguste Renoir and Claude Monet painted together on many occasions, including at Argenteuil, where Monet lived. The products of their work were never closer than the similar paintings they made of the duck pond at Argenteuil, in which the short brushstrokes, colors, and points of view are almost identical. The paintings are often quoted to prove the collaborative relationship between the two men. Renoir—the inveterate painter of the human form—added a little flat boat on the right with two or three people in it.

GEORGE INNESS

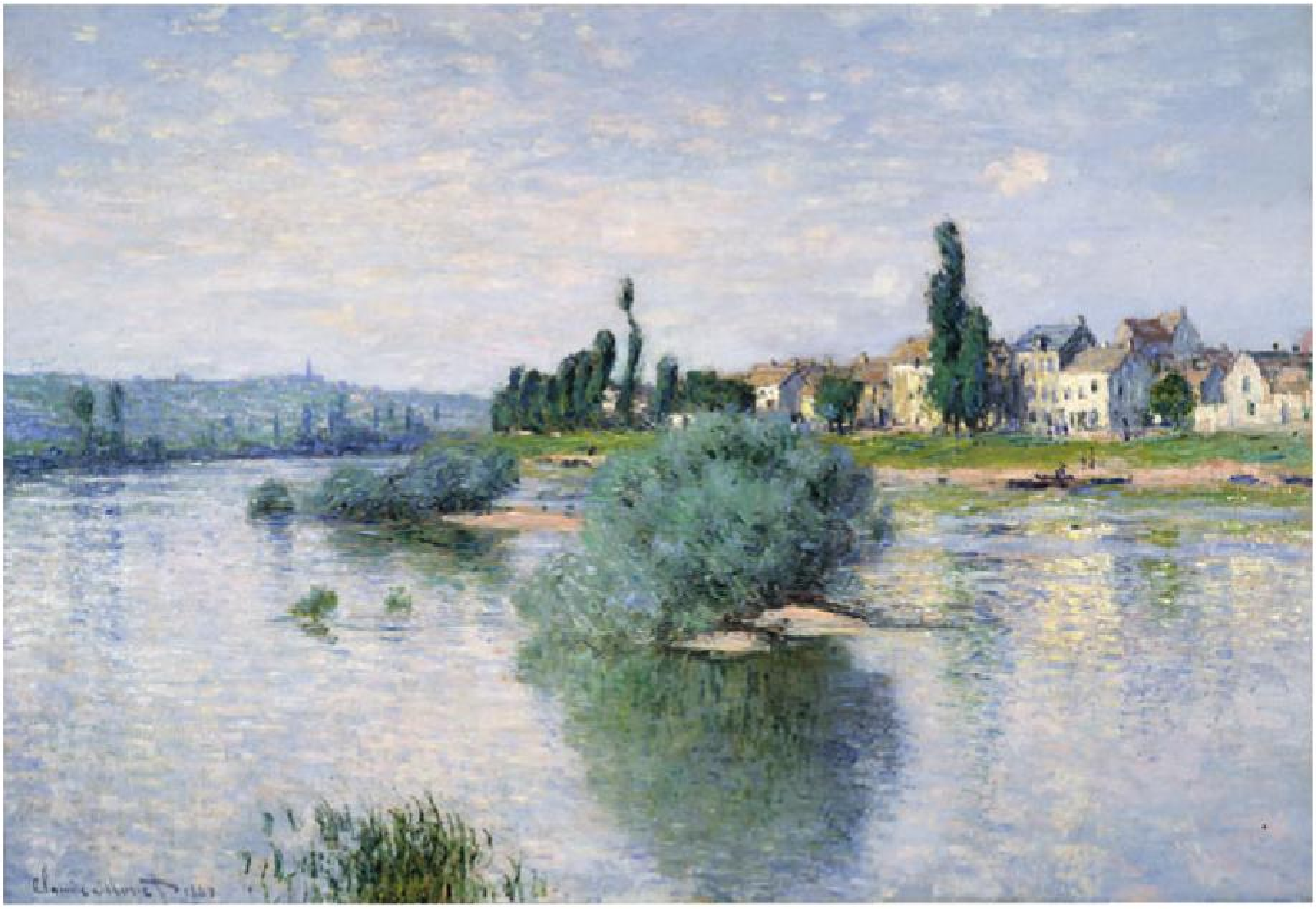
American, 1825–1894

Summer Foliage

1883
Oil on canvas
30 × 44½ in. (76.2 × 113 cm)
Bequest of Joel T. Howard, 1951.9



George Inness came of age during the heyday of the Hudson River school, creating golden-toned scenes in emulation of his artistic forebears such as Thomas Cole. Travel in Europe brought Inness under the sway of the French Barbizon school and its darker palette. Spirituality and the teachings of the Swedish mystic Emmanuel Swedenborg ultimately transformed Inness's style. Forever abandoning narrative, Inness began to make lushly colorful, highly atmospheric works, of which *Summer Foliage* is a triumphant example. The painting is marked by a rich haze of light and deep, rich colors that seem to soak into the canvas, blurring the boundaries between perception and experience.



CLAUDE MONET

French, 1840–1926

The Seine at Lavacourt

1880
Oil on canvas
38¾ × 58¾ in. (98.4 × 149.2 cm)
Munger Fund, 1938.4.M

Claude Monet made the first sketches for this painting from just below his own garden at Vétheuil, looking across the Seine to the town of Lavacourt on the opposite bank. Monet was struggling financially, and, as he wrote, he was seeking to “do something wiser, more bourgeois.” In a deliberate attempt to reach a larger public and market, he submitted the traditionally formulated *Seine at Lavacourt* to the 1880 Salon. It was accepted, but the canvas was poorly hung and never attracted much attention except from writer Émile Zola, the vocal advocate of impressionism, who described it as “an exquisite note of light and open air.” In the same year, Monet submitted another, more audacious scene, which was refused. He would never again offer a painting to the Salon.

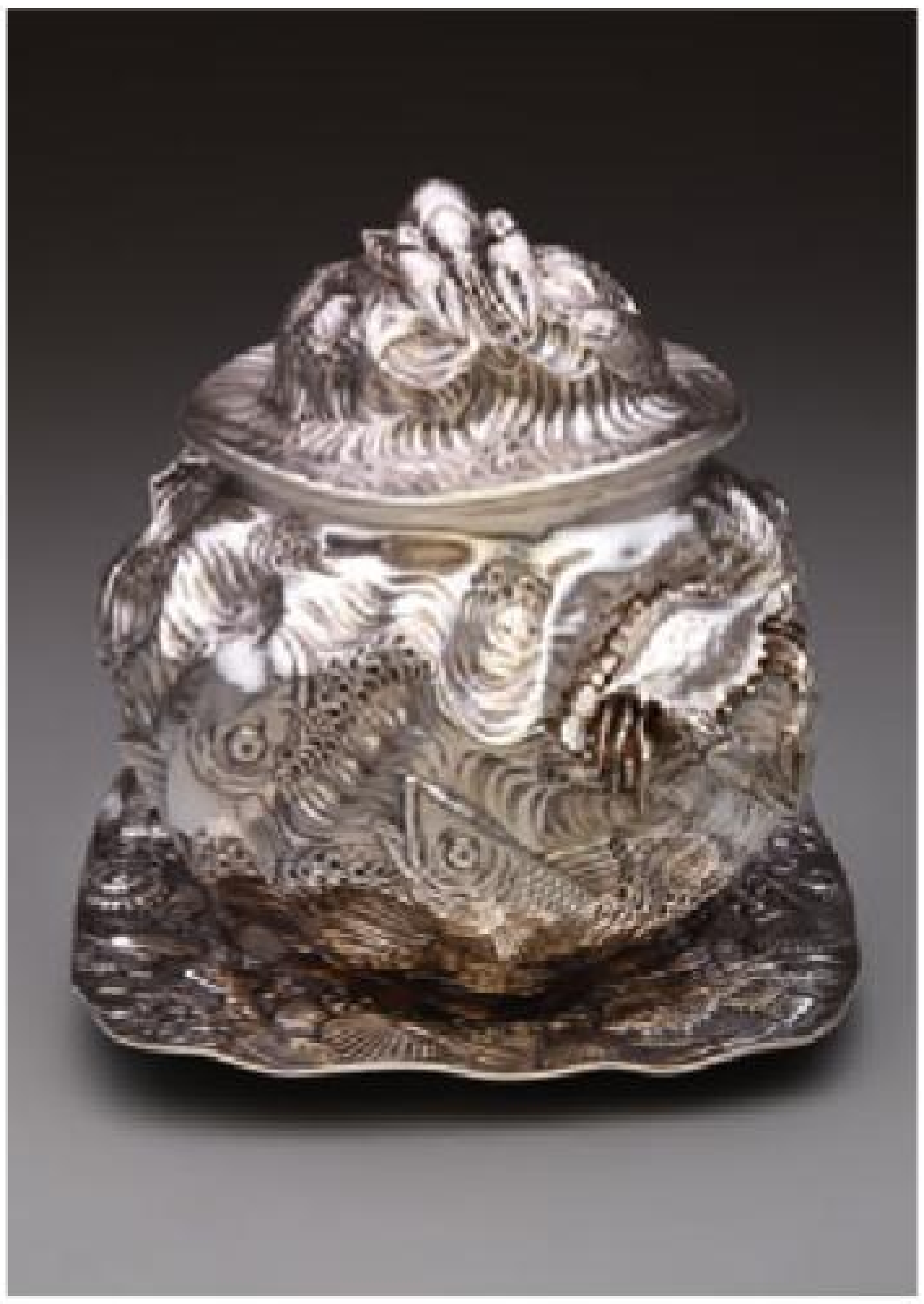
GORHAM MANUFACTURING COMPANY

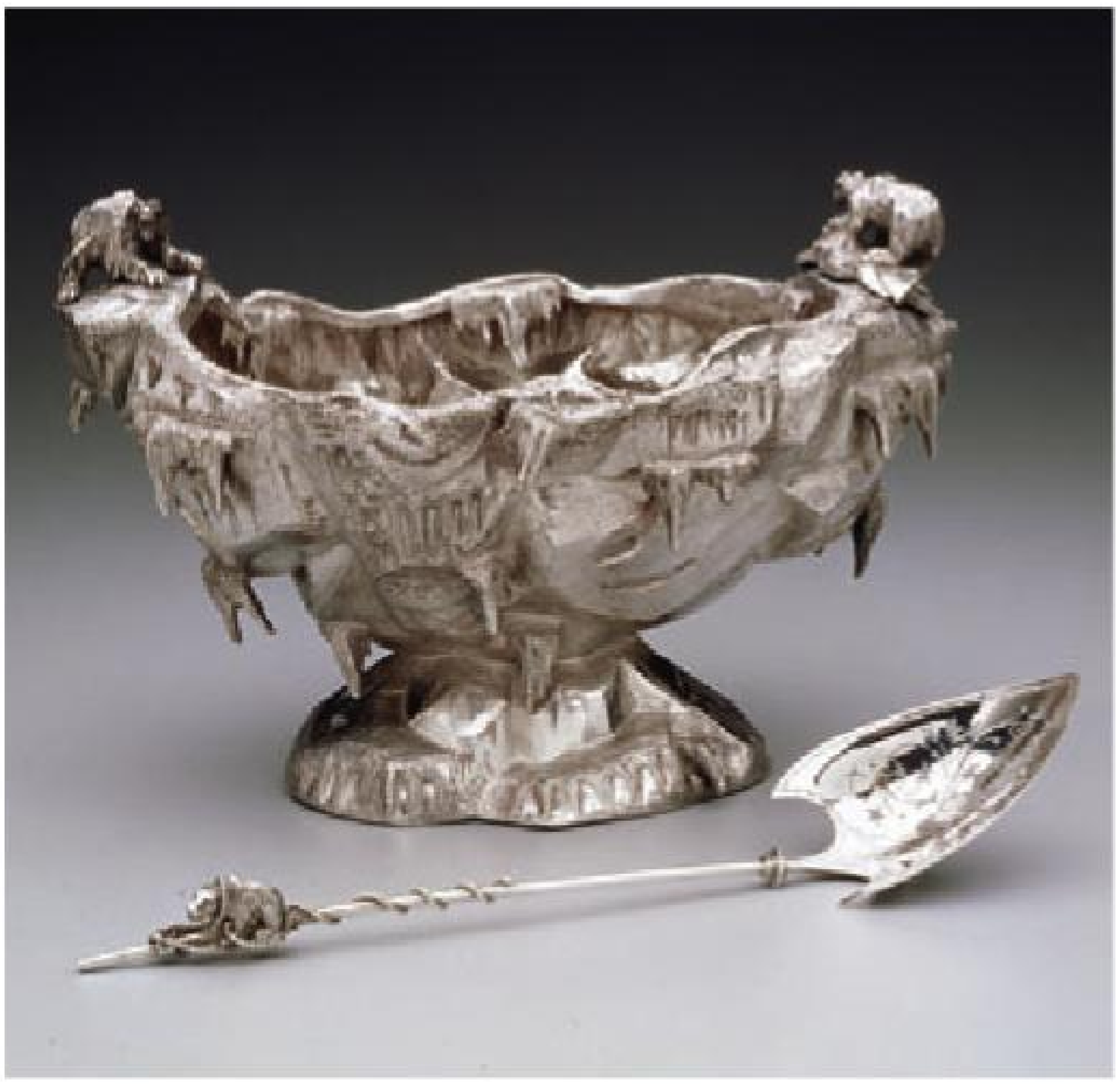
Providence, Rhode Island, founded 1831

Oyster tureen with stand

1884
Silver
Tureen with lid: 9 × 10⅜ × 8¾ in. (22.9 × 26.4 × 22.2 cm)
Stand: ¾ × 7½ × 9½ in. (1.9 × 19.1 × 24.1 cm)
Discretionary Decorative Arts Fund and gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 2005.9.a–c

This profusely sculpted tureen and accompanying base-plate represent a rare example of Gorham's work in a proto–art nouveau mode. The forceful curves and shell incrustations recall the eighteenth-century rococo style as well. More immediate sources for the marine-themed container are found in Japanese graphic design and metalwork. Closed to the West for over two centuries, Japan's "opening" in 1854 sparked a Japanese craze among consumers in industrialized nations. Woodblock prints inspired artists to re-think conventions about what constituted suitable subject matter and visual appeal.





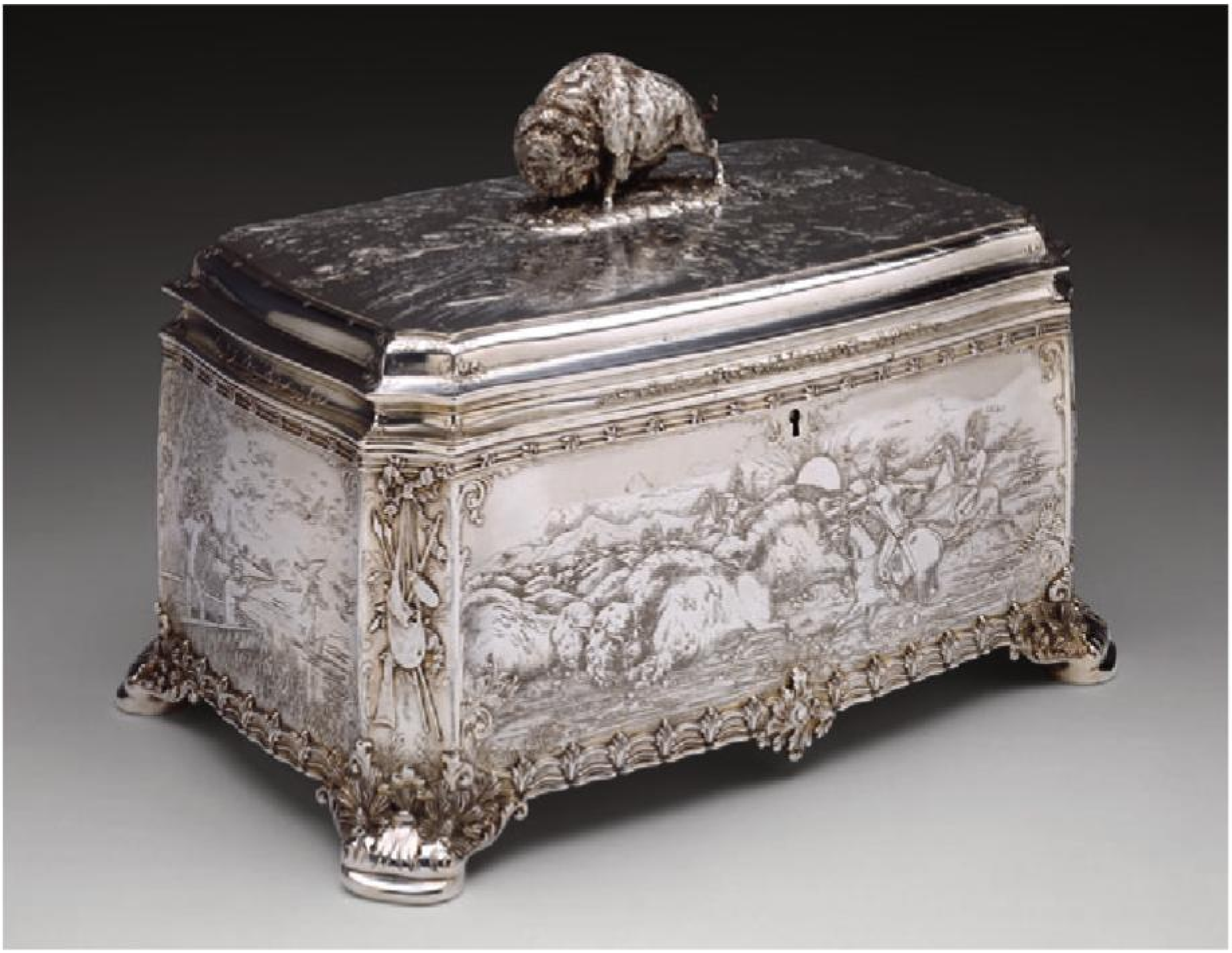
GORHAM MANUFACTURING COMPANY

Providence, Rhode Island, founded 1831

Ice bowl with spoon

1871
Silver
Bowl: 7 × 10¾ × 6¾ in. (17.8 × 27.3 × 17.2 cm)
Spoon: 11¼ × 2¼ in. (28.6 × 5.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1989.5.1–2.McD

This oval bowl with cast, stamped, and hand-chased arctic motifs was a best seller for Gorham from 1870 through the mid-1880s. The fashion for glacial imagery in both the decorative and fine arts had nationalist underpinnings. The purchase of Alaska from Russia in 1867 assured the opening of a new territory for expansion at the time the western frontier was closing. In addition, ice for cooling drinks, preserving food, and making ice cream was a lucrative American trade throughout the nineteenth century.

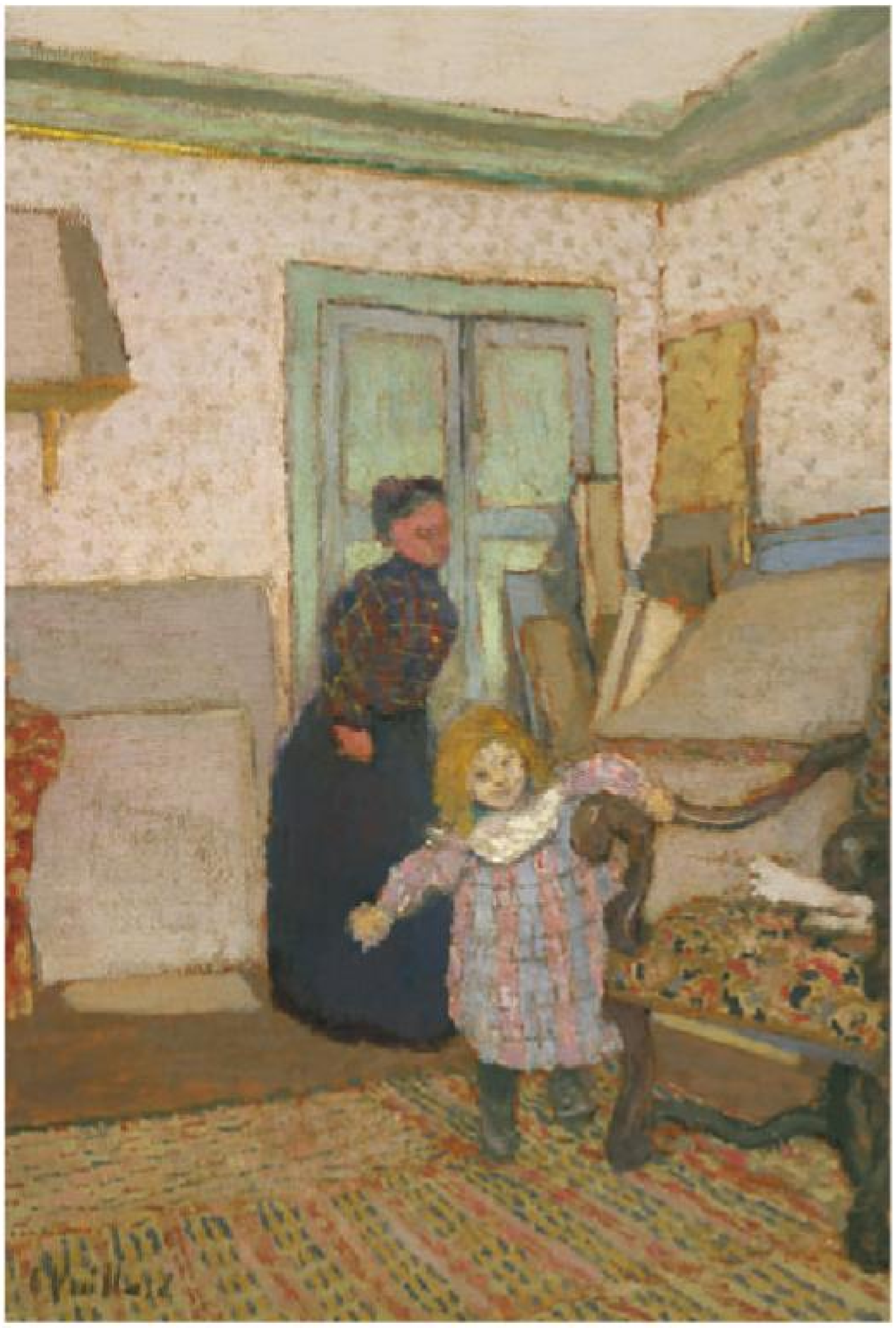


ROBERT FRANCIS HUNTER, designer

Humidor

1889
Tiffany & Co., founded 1837, manufacturer, New York,
New York
Silver
9¼ × 12¾ × 8⅛ in. (23.5 × 32.4 × 20.6 cm)
Foundation for the Arts Collection, Mrs. John B. O'Hara
Fund, 1993.69.1.a–e.FA

By the 1880s, Tiffany & Co. had developed an enviable reputation for high-profile presentation pieces given to the likes of General Ulysses S. Grant and poet William Cullen Bryant. Both the presenter of this lavish cigar box, August Belmont, and the recipient, Lionel Walter de Rothschild, were late nineteenth-century celebrities. The New York–based Belmont demonstrated exceptional business acumen in his management of the Rothschild family's fabulous fortune; whereas Lionel became a renowned naturalist. The minutely detailed acid-etched iconography emphasizes animals and outdoor sports with strong American associations, from bronco-busting and duck-shooting to tobogganing, lacrosse, and baseball. The native hunting scene on the front panel depicts stampeding buffalo, reiterated in the cast finial and four hoofed feet. The original drawings for the ornamental vignettes, by New York artist Robert Hunter, survive with the humidor, as does the wooden traveling case.



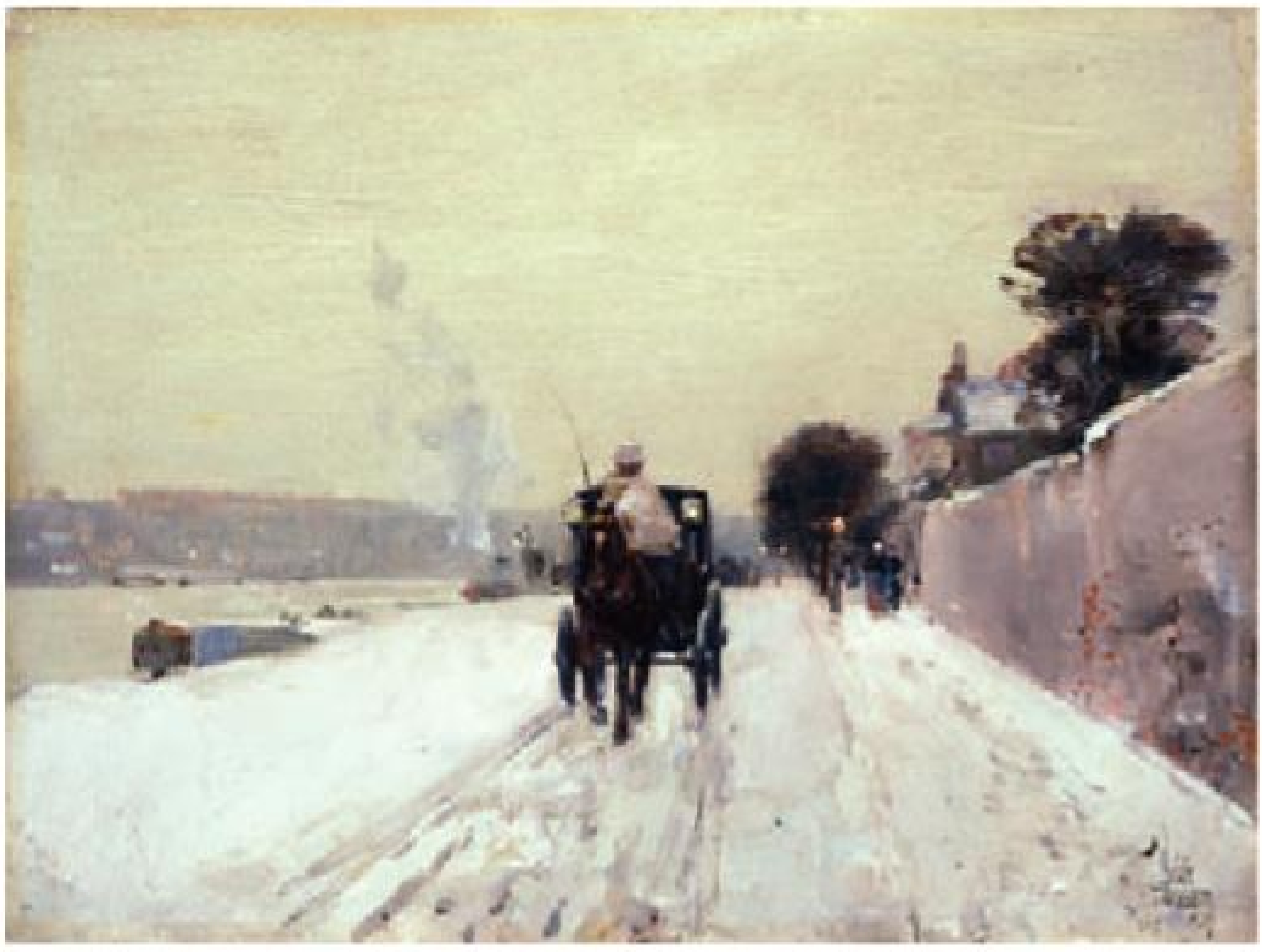
ÉDOUARD VUILLARD

French, 1868–1940

The First Steps

c. 1901
Oil on canvas
20⅜ × 14⅜ in. (51.8 × 36.5 cm)
Gift of the Estate of Mrs. Barron Kidd, 1994.220

Édouard Vuillard frequently painted members of his immediate family in the intimate spaces of their Parisian apartments. In *The First Steps*, his mother oversees the tottering movement of his niece, Annette, the daughter of Vuillard's sister. They occupy a corner of the room that served as Vuillard's studio in the apartment he shared with his mother. Blank canvases are stacked against the far wall, suggesting the space's function, while its domestic character is established by the glimpse of a sofa at left, a patterned rug, and a large tapestry chair in the foreground. This chair towers over young Annette, accentuating her small size while also offering a firm grip for her chubby hand.



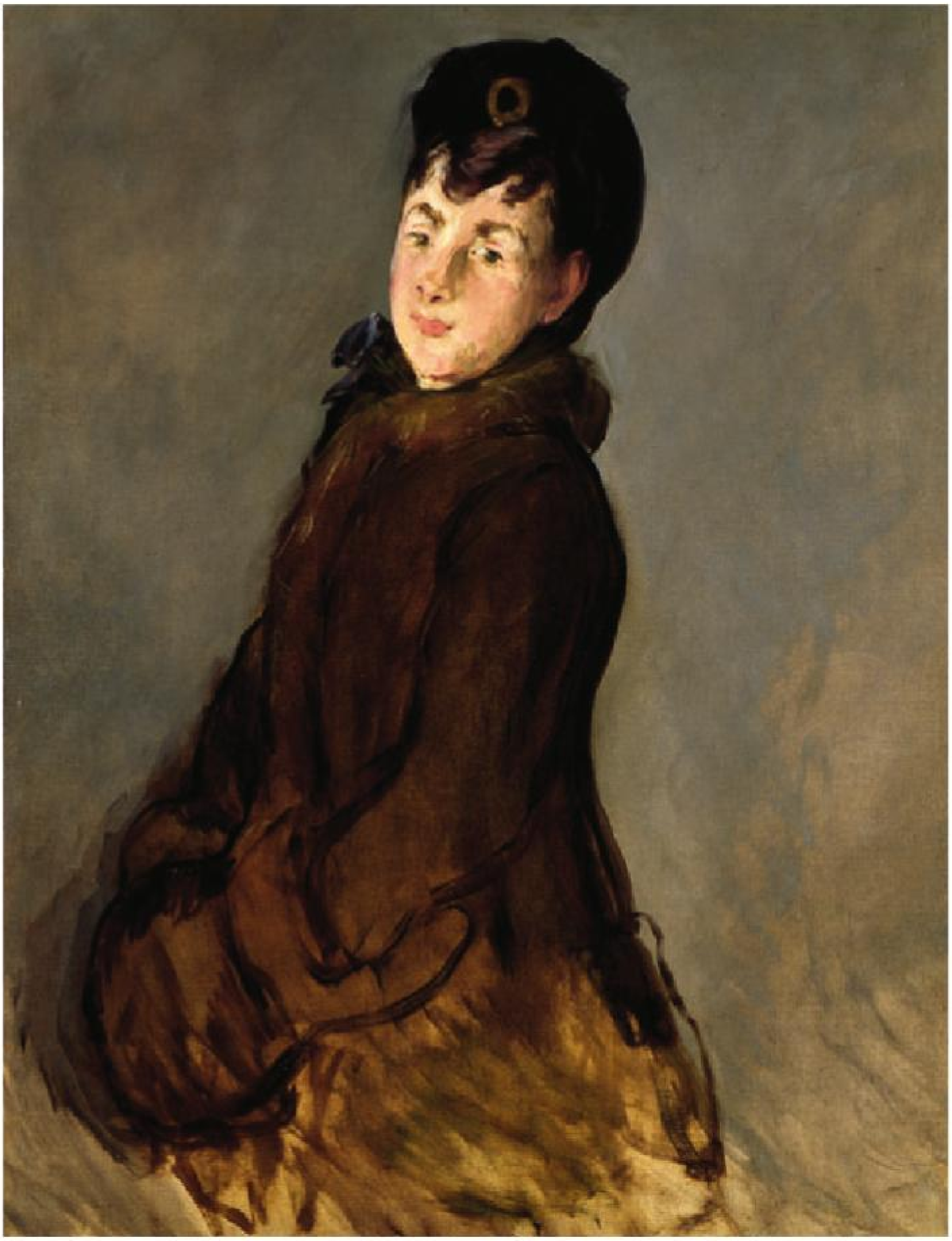
CHILDE HASSAM

American, 1859–1935

Along the Seine, Winter

1887
Oil on panel
8 × 11 in. (20.3 × 27.9 cm)
Bequest of Joel T. Howard, 1951.40

Childe Hassam's art grew more refined during his years in Paris under the influence of the new, impressionist style of broken brushwork and bright colors. This oil panel exemplifies Hassam's interest in the modern subjects of urban or suburban landscapes and weather effects. Sketchy but skillfully executed, the scene displays his taste and talent for almost monochromatic landscapes. The light is beautifully pearlescent, the brushwork loose and fluid.



ÉDOUARD MANET
French, 1832–1883

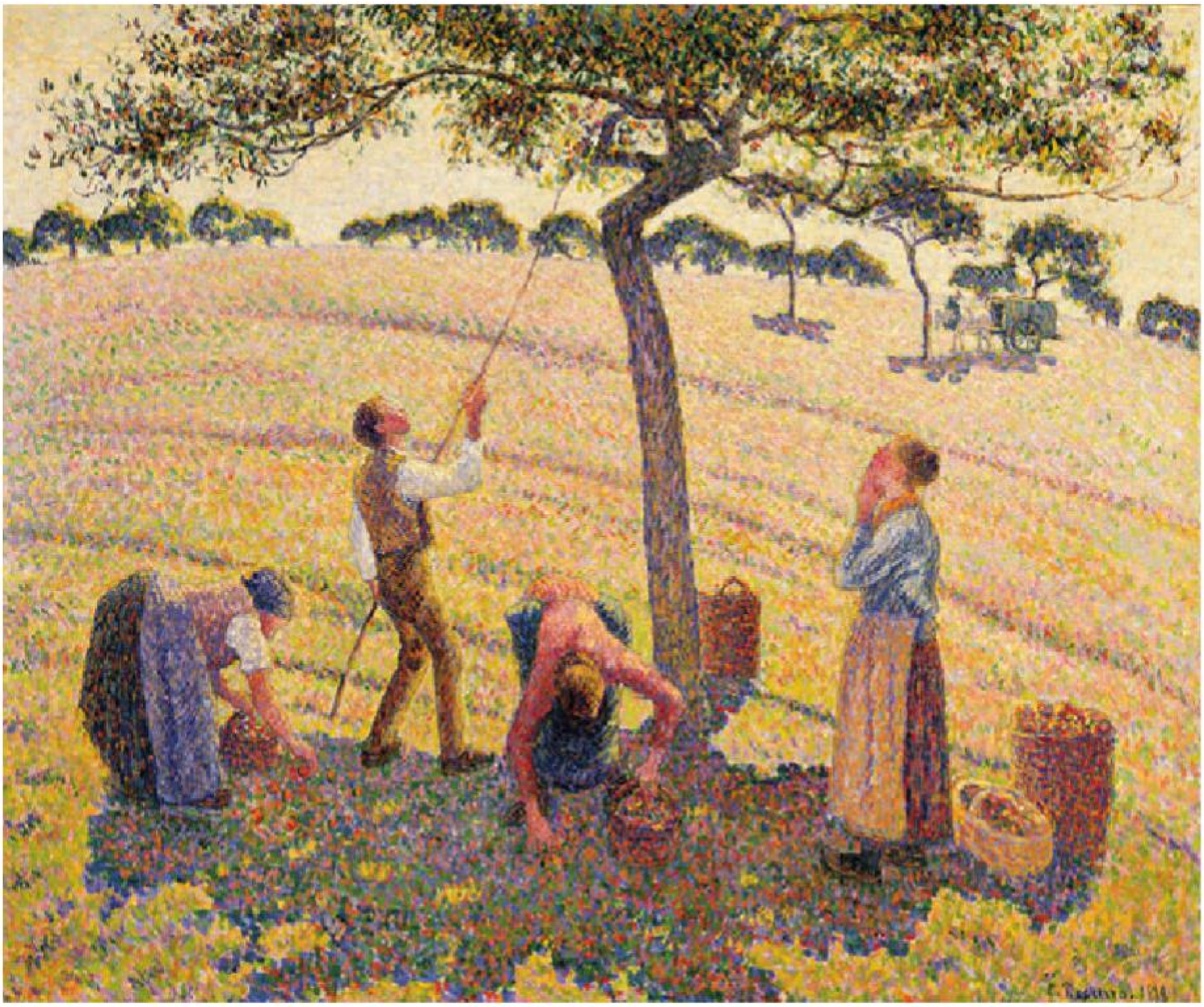
Portrait of Isabelle Lemonnier with a Muff
c. 1879–1880
Oil on canvas
36 × 28¾ in. (91.4 × 73 cm)
Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1978.1

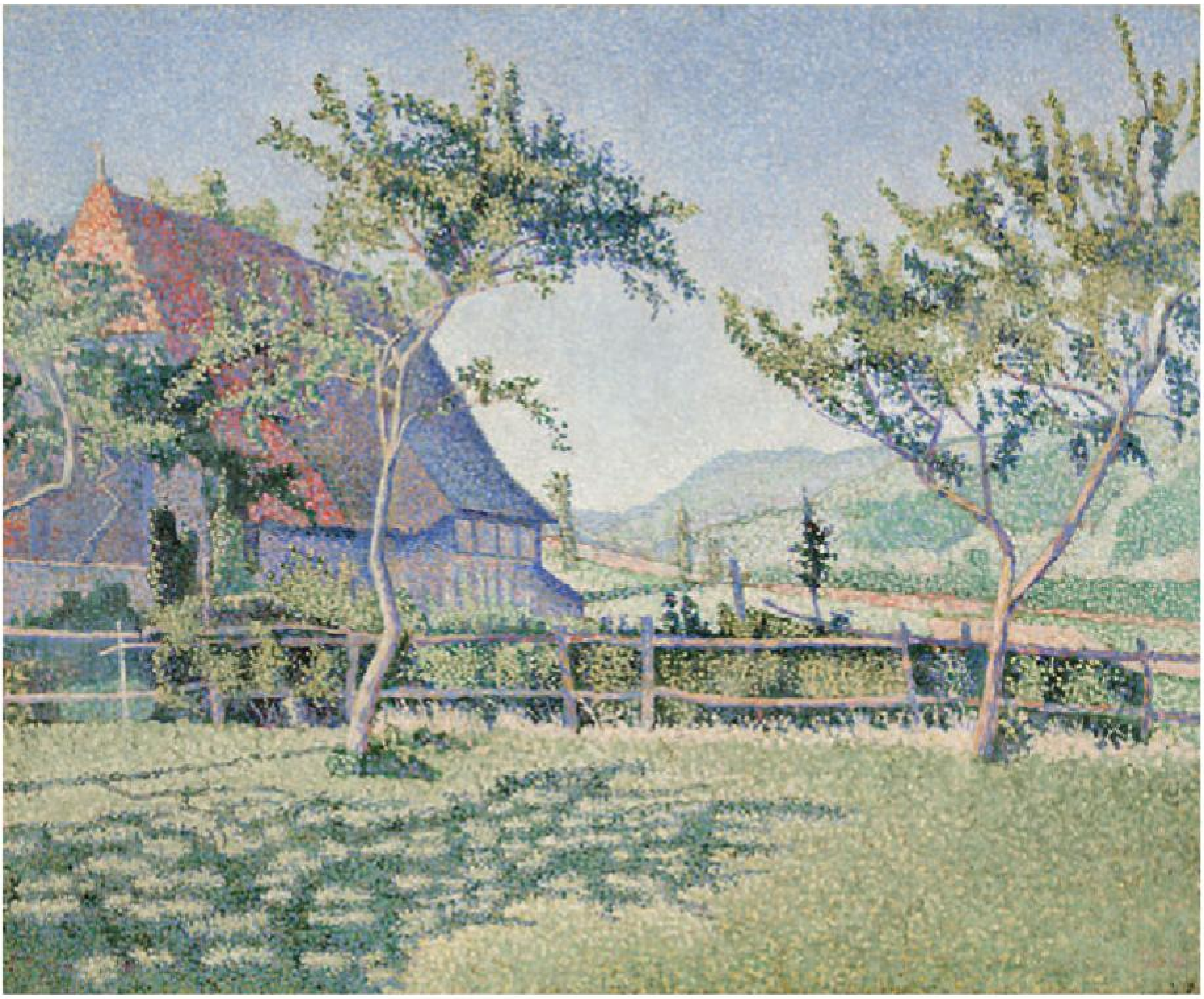
Isabelle Lemonnier, a young, fashionable Parisian, was one of Édouard Manet's favorite models during the final years of his life. Isabelle posed for six oil portraits and numerous pastel and watercolor studies. In this portrait, she wears a brown coat trimmed with fur, and her hands are tucked inside a fur muff. The details of her costume are thinly painted, and the artist's attention is concentrated on Isabelle's lively face. Although she is seated, Manet's dynamic brushwork in the lower body makes it appear as if she is moving away to the left, casually throwing us a glance over her shoulder as she departs. Manet wrote charming letters to Isabelle, in which he wistfully alludes to his unrequited affection. This portrait, however, offers eloquent testimony to her playful flirtation with the artist.

CAMILLE PISSARRO
French, 1831–1903

Apple Picking
1888
Oil on canvas
24 × 29⅛ in. (61 × 74 cm)
Munger Fund, 1955.17.M

Camille Pissarro was a leading impressionist artist when, in 1885, he met the young Georges Seurat, who was developing a new approach to painting. Using a precise, mechanical brushstroke, he applied dots of pure color side-by-side on the canvas, allowing the colors to mix optically rather than blending them on the palette. Pissarro saw in Seurat's approach a way to advance the impressionists' experiments along scientific lines and joined his followers, soon known as neo-impressionists. In *Apple Picking*, gray and brown tones, previously important elements of Pissarro's palette, are absent, replaced with short brushstrokes of pure, vibrant color to create the dazzling effect of afternoon light. By the end of 1888, Pissarro would become frustrated with the limitations of the pointillist technique, but *Apple Picking* remains one of the most accomplished and confident expressions of his neo-impressionist period.

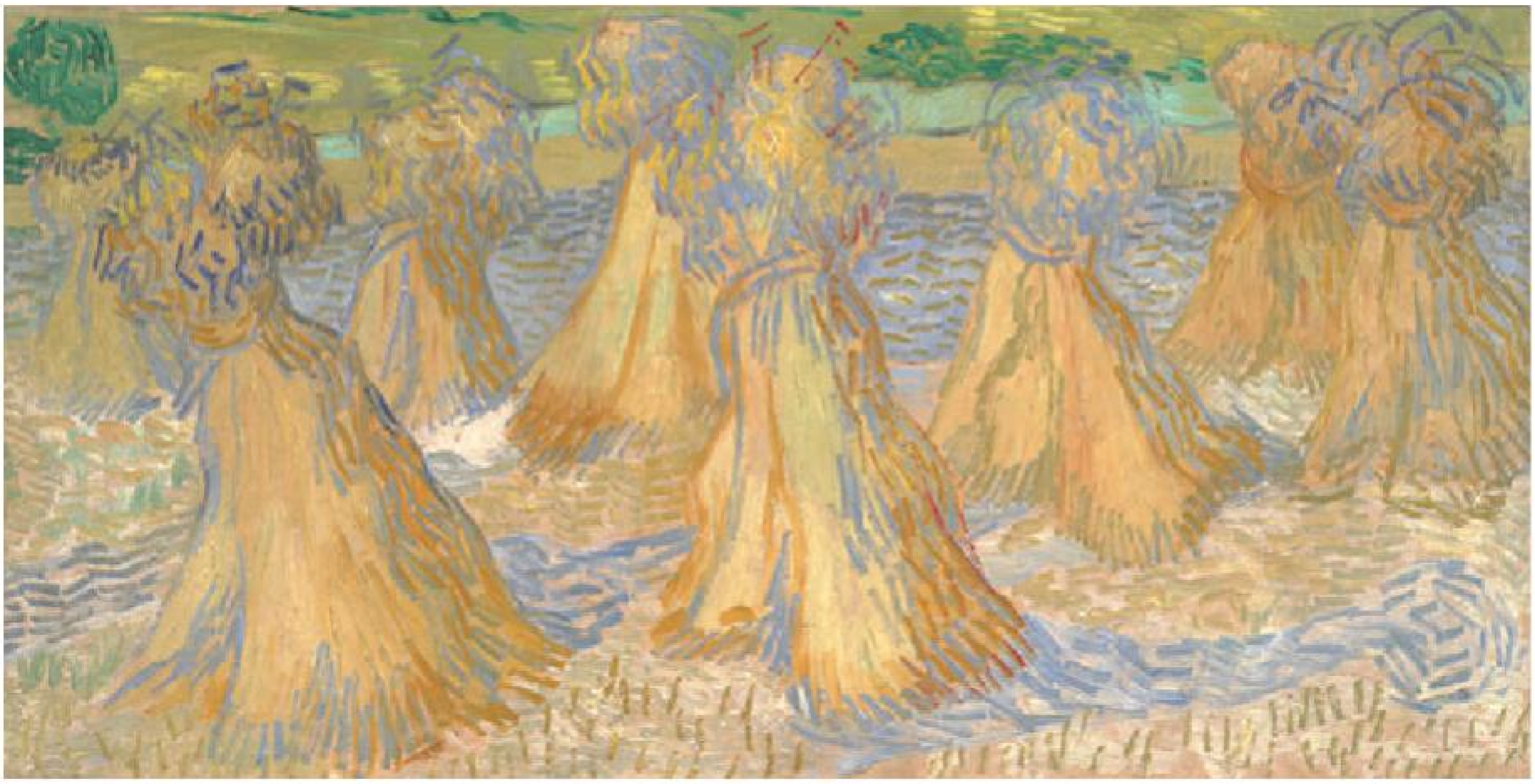




PAUL SIGNAC
French, 1863–1935

Comblat-le-Château, the Meadow, Opus 161
June–July 1887
Oil on canvas
24¾ × 30¾ in. (62.9 × 78.1 cm)
The Eugene and Margaret McDermott Art Fund, Inc. in honor of Bonnie Pitman, 2010.14.McD

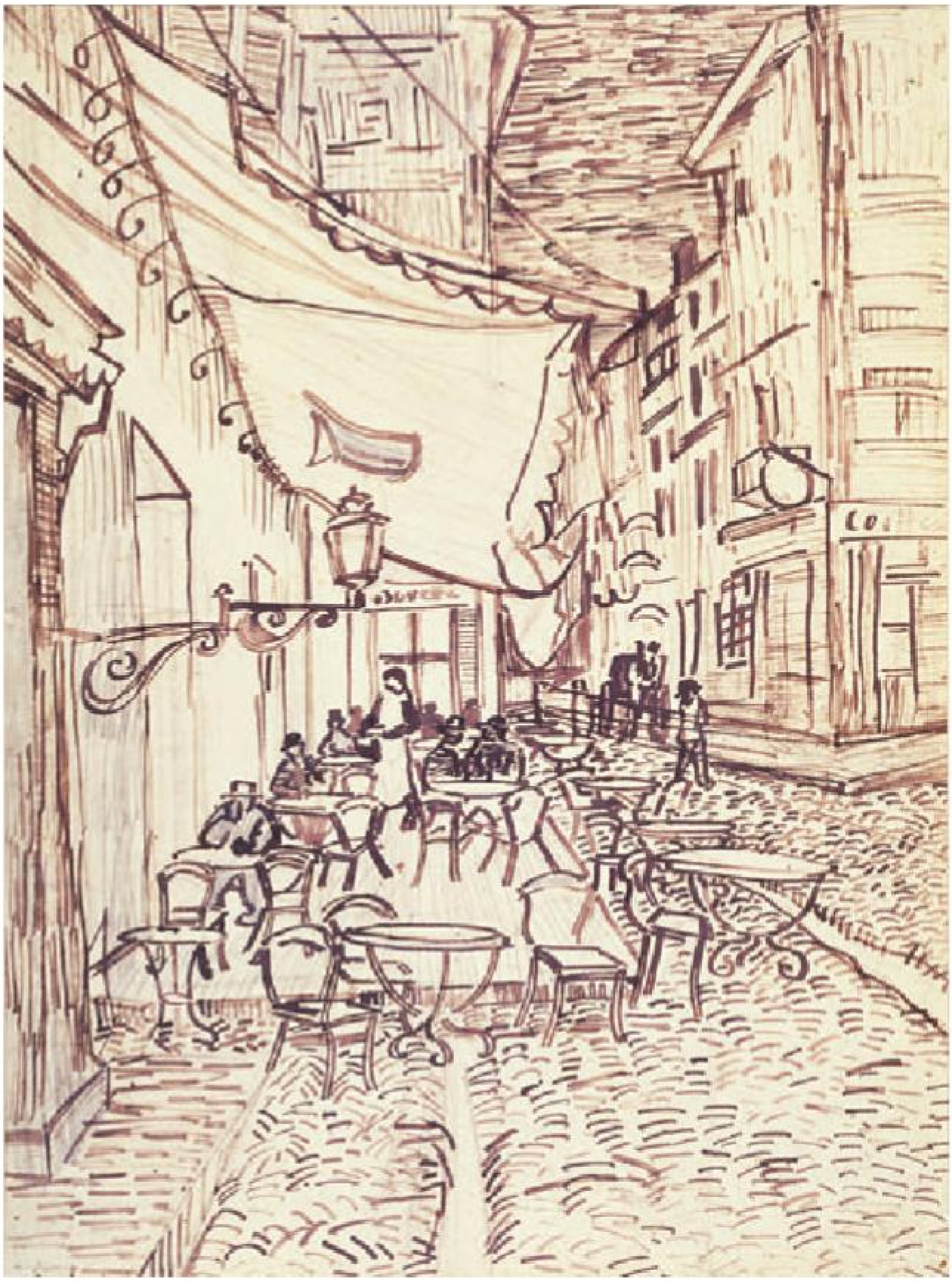
Paul Signac painted *Comblat-le-Château, the Meadow* during the first crucial years of the neo-impressionist movement. At the time, he was working directly under the influence of Georges Seurat, the innovator of neo-impressionism, and painting in Seurat's laborious and exacting pointillist technique. *Comblat-le-Château, the Meadow* shows a sweeping view of a verdant valley from Comblat, a small town in the Auvergne, where Signac spent about six weeks in the summer of 1887. He painted outdoors, alarming villagers with his startlingly modern images. The subtle gradations of the sky impart a strong sense of atmosphere to the scene, a quality that is often lacking in the airless landscapes of neo-impressionism. Signac would eventually move on to a less demanding style, with a larger brushstroke and less reliance on plein-air observation.



VINCENT VAN GOGH
Dutch, active in France, 1853–1890

Sheaves of Wheat
July 1890
Oil on canvas
19¾ × 39¾ in. (50.5 × 101 cm)
The Wendy and Emery Reves Collection,
1985.R.80

This painting is one of thirteen in a series that Vincent van Gogh painted in less than a month in 1890 while living in Auvers-sur-Oise. The series may have been intended for the home of Paul Gachet, the physician who was then treating van Gogh. Except for a vertical portrait of Gachet's daughter, the paintings are horizontal landscapes whose dominant theme is wheat fields. Painted just before the artist's death, the ensemble is van Gogh's final contribution to his legacy. In accord with his depressive mood, the wheat fields in the series are seen under clouded skies, at twilight, or filled with ominous crows. In this scene, the sky is not visible, and sheaves of wheat fill the canvas. The lavender blue delineating the shadows and radiating from the tops of the stalks reinforces the impression of blinding sun and stifling heat. Despite the sun-gold tone of the sheaves, the painting seems suffused with foreboding.



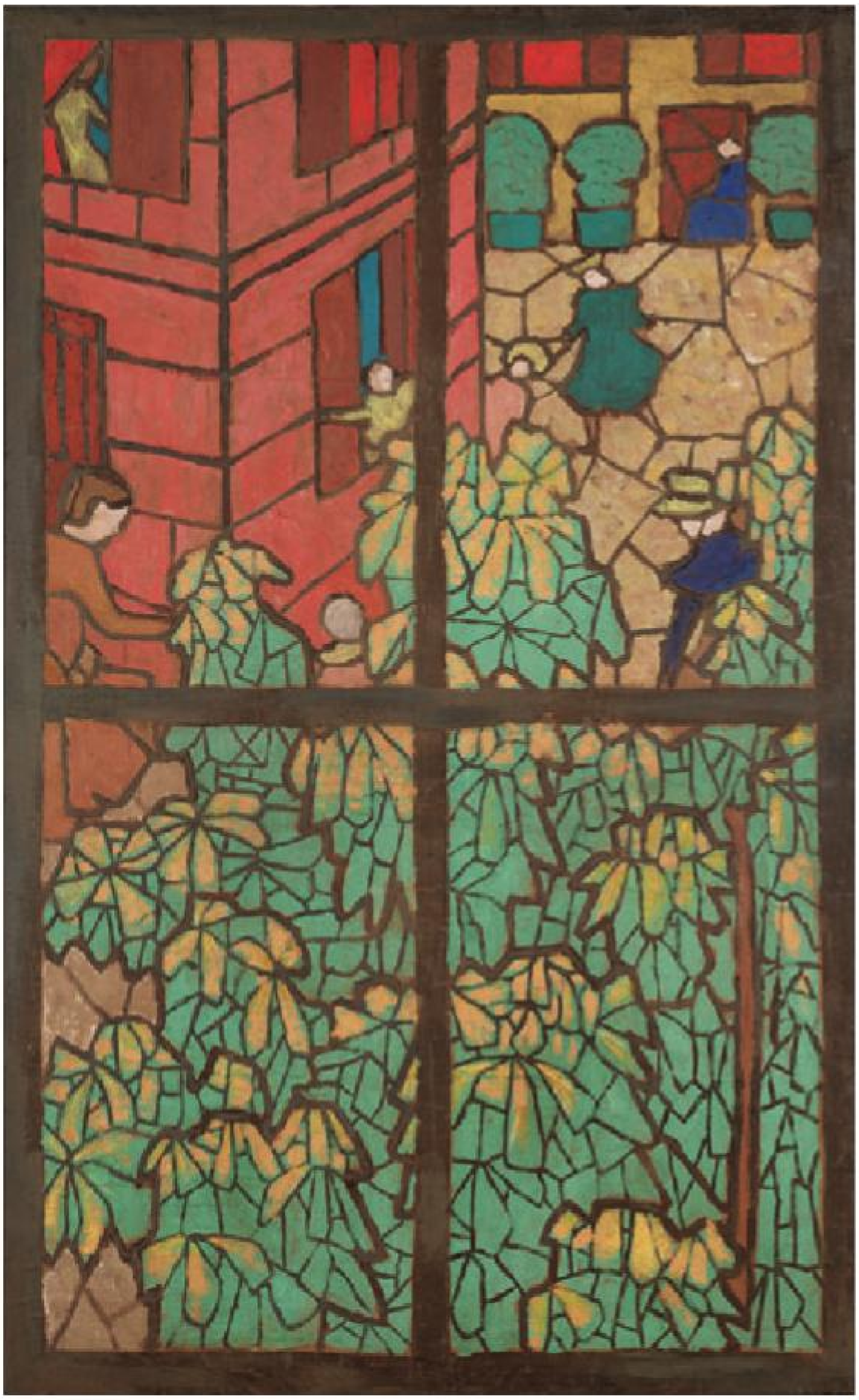
VINCENT VAN GOGH

Dutch, active in France, 1853–1890

Café Terrace on the Place du Forum

September 1888
Reed pen and ink with pencil on laid paper
24¾ × 18½ in. (62.9 × 47 cm)
The Wendy and Emery Reves Collection, 1985.R.79

In this drawing, Vincent van Gogh records the café on the Place du Forum in Arles, the southern French city where he had recently moved. He painted the same subject in a well-known canvas (Kröller-Müller Museum, Otterlo), and scholars have disagreed about whether the drawing preceded the painting or vice versa. In a letter to his sister, the artist reported that he was working on the painting by night, breaking with the convention of sketching the subject by the light of day, but this does not preclude the possibility that he made the drawing as a first attempt to familiarize himself with the subject. For the drawing, van Gogh has positioned himself close to the edge of the café terrace; its awning just touches the upper edge of the sheet. Using a Japanese-style reed pen, he described the details of the setting with calligraphic lines and used a pencil for shading and fine details.

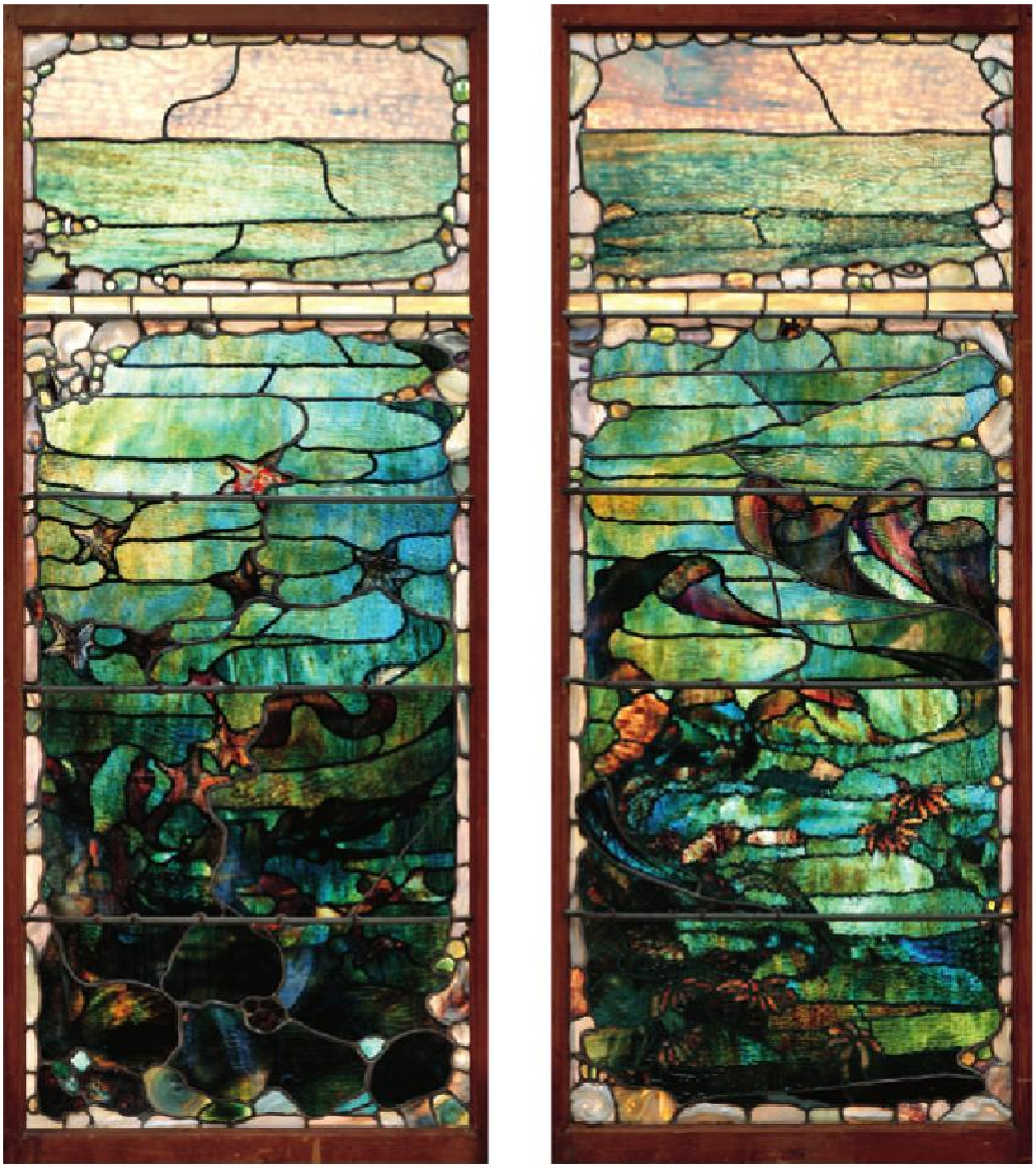


ÉDOUARD VUILLARD
French, 1868–1940

Chestnut Trees, a Cartoon for a Louis Comfort Tiffany Stained-Glass Window

1894–1895
Glue-based distemper on cardboard, mounted on canvas
43¼ × 27½ in. (109.9 × 69.9 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2010.15.McD

This unusual painting, unique within Édouard Vuillard's oeuvre, was the result of an intriguing commission from Siegfried Bing, an important art dealer and patron of Nabi and art nouveau works. After seeing Louis Comfort Tiffany's Favrile glass in the United States, Bing invited several artists to create a suite of window designs to be produced in stained glass by Tiffany. Eleven artists submitted designs, including Henri de Toulouse-Lautrec, Pierre Bonnard, Paul Sérusier, and others. Vuillard chose a motif of chestnut trees in their spring bloom. By showing the crowns of the trees as if from a high window above the rooftops, he was able to incorporate the structural elements of the window directly into his design. Tiffany produced thirteen windows in total, but only a few have survived. The window of *Chestnut Trees* is now in a private collection.

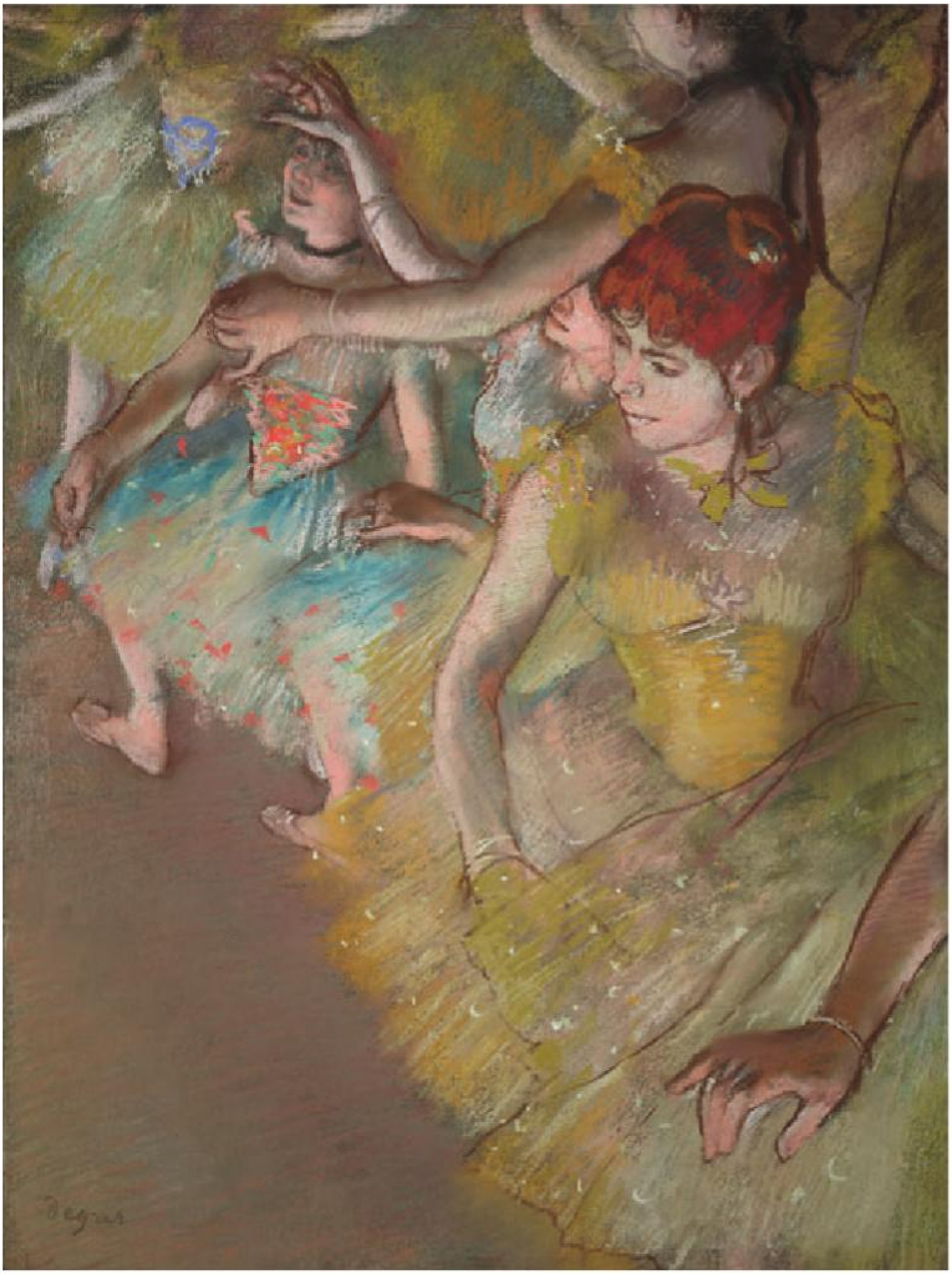


LOUIS COMFORT TIFFANY
American, 1848–1933

Window with Starfish and *Window with Sea Anemone*

c. 1885–1895
Tiffany Glass and Decorating Company, 1892–1902, manufacturer, New York, New York
Glass, lead, iron, and wooden frame
Each: 64¾ × 29¾ × 2 in. (164.5 × 75.6 × 5.1 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2008.21.1–2.McD

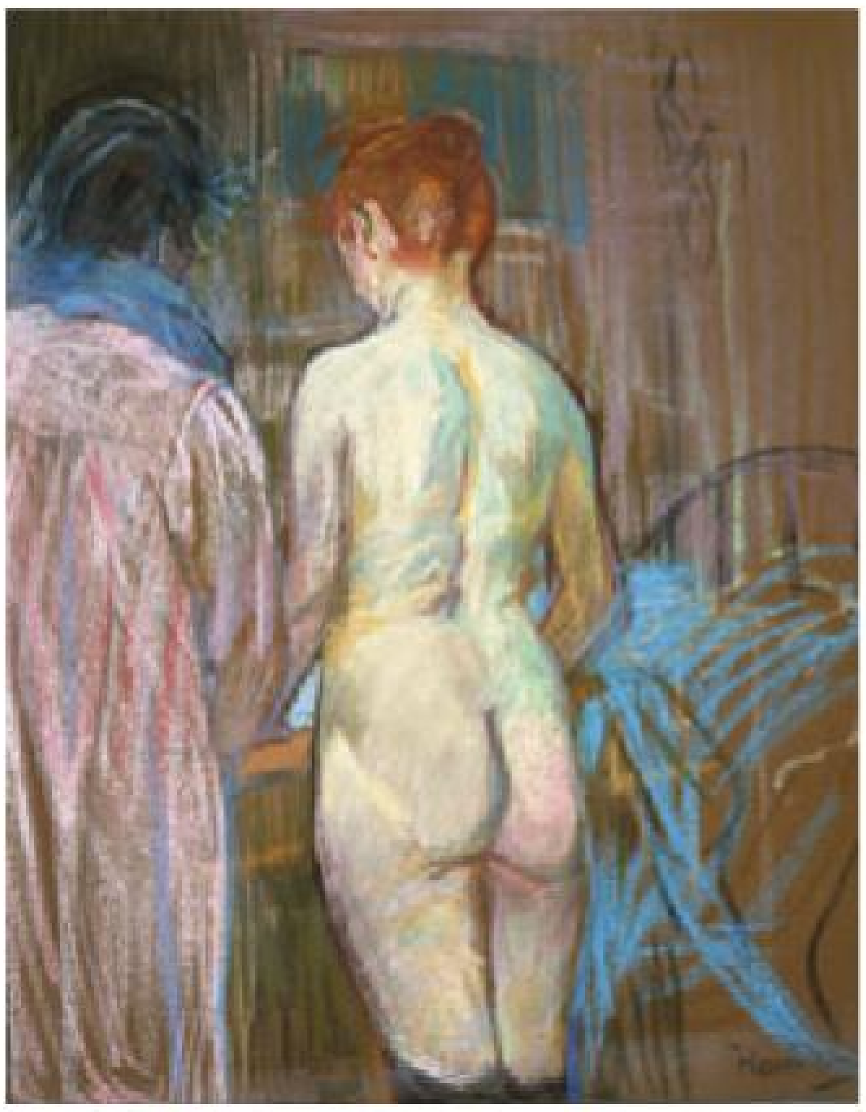
The languidly aqueous appearance of these two windows by Louis Comfort Tiffany's firm suggests the transformation of molten glass into scenes of undersea life. Borders of craggy glass "jewels" and multiple layers of twisted and rippled colored glass provide a setting for starfish, anemones, and other sea life to float suspended in the lower portions of each window; the upper segments reveal the placid surface of the ocean with sky above. Although themes of water and marine life would be revisited in some of his later Favrile glass vessels, Tiffany produced very few windows with such scenes, and even fewer exhibiting such sophisticated abstraction as seen in these examples. Part of a suite that may have depicted the four seasons, this pair of windows shows Tiffany at the height of his creative powers, experimenting with the texture and translucency of glass to create a masterful aquatic fantasy of color and form.



EDGAR DEGAS
French, 1834–1917

Ballet Dancers on the Stage
1883
Pastel on paper
24¼ × 18⅝ in. (61.6 × 47.3 cm)
Gift of Mr. and Mrs. Franklin B. Bartholow, 1986.277

The diving, almost vertical, perspective of this elaborate pastel re-creates the view a ballet patron would have from a box seat high at the side of the stage. The sense of compressed space even suggests the opera glasses the spectator might use. The dancers are gathered in a diagonal, asymmetrical composition, their figures cropped by the frame and by one another. Edgar Degas's masterful use of pastel captures the magic of the theater in the glowing tulle skirts and glittering light reflections. At the same time, Degas's fierce eye ably discerned and transcribed all the weight, tension, and effort held in the dancers' bodies.



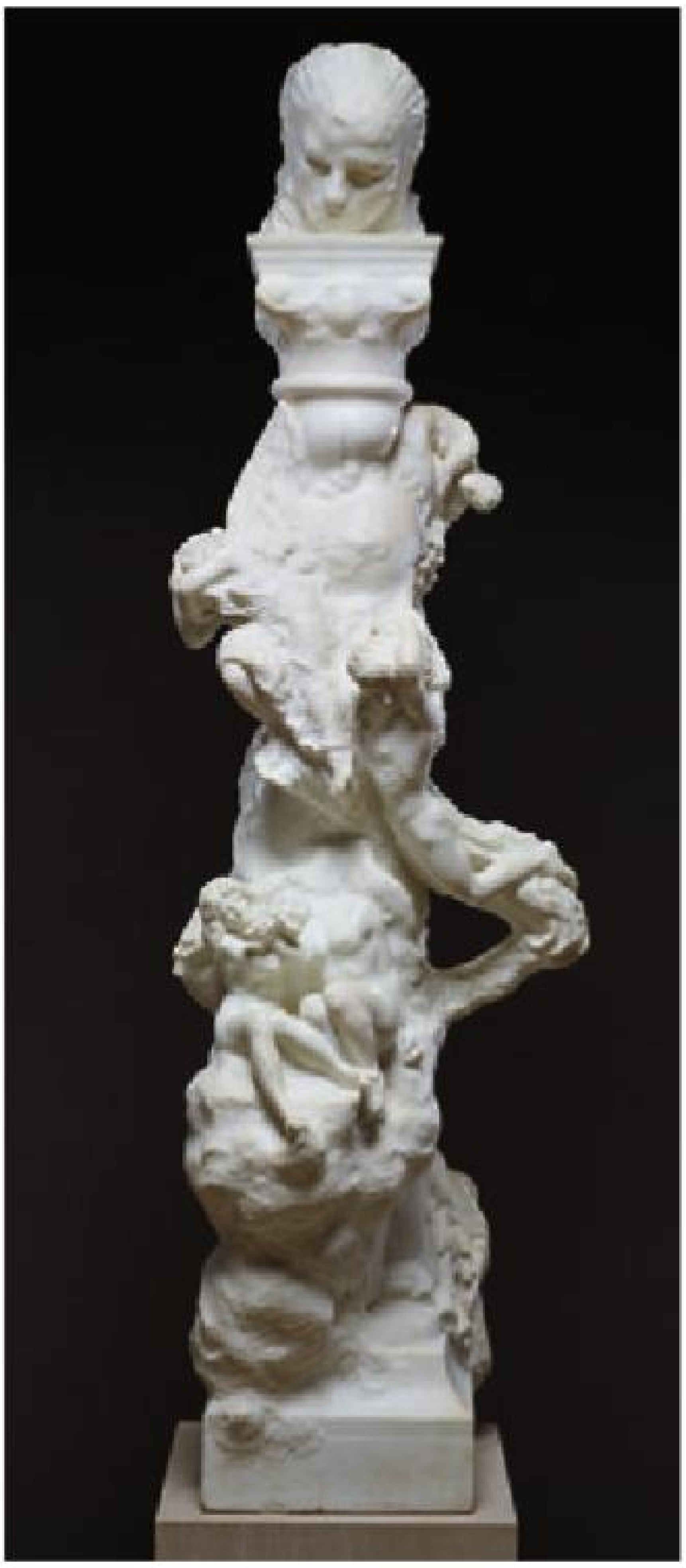
HENRI DE TOULOUSE-LAUTREC

French, 1864–1901

Prostitutes

c. 1893–1895
Pastel on emery cloth
23½ × 19¼ in. (59.7 × 48.9 cm)
The Wendy and Emery Reves Collection, 1985.R.75

Intimate scenes of the everyday lives of prostitutes were a specialty of Henri de Toulouse-Lautrec, whose images revealed a sometimes decadent world of brothels and working-class dance halls. This was the artist's own milieu, and his models were often people he knew well. In this pastel, he depicts two prostitutes in a brothel interior. To their right, a bed is sketchily defined by faint black lines and skeins of blue pastel. The figure of the nude woman is described with greater definition than her surroundings, and her back, buttocks, and thighs are sculpted with a nuanced range of tones. Toulouse-Lautrec used a sandpaper-like surface as the canvas for this work, and its fine grit allowed him to deposit rich layers of pigment with each stroke of the pastel chalk.



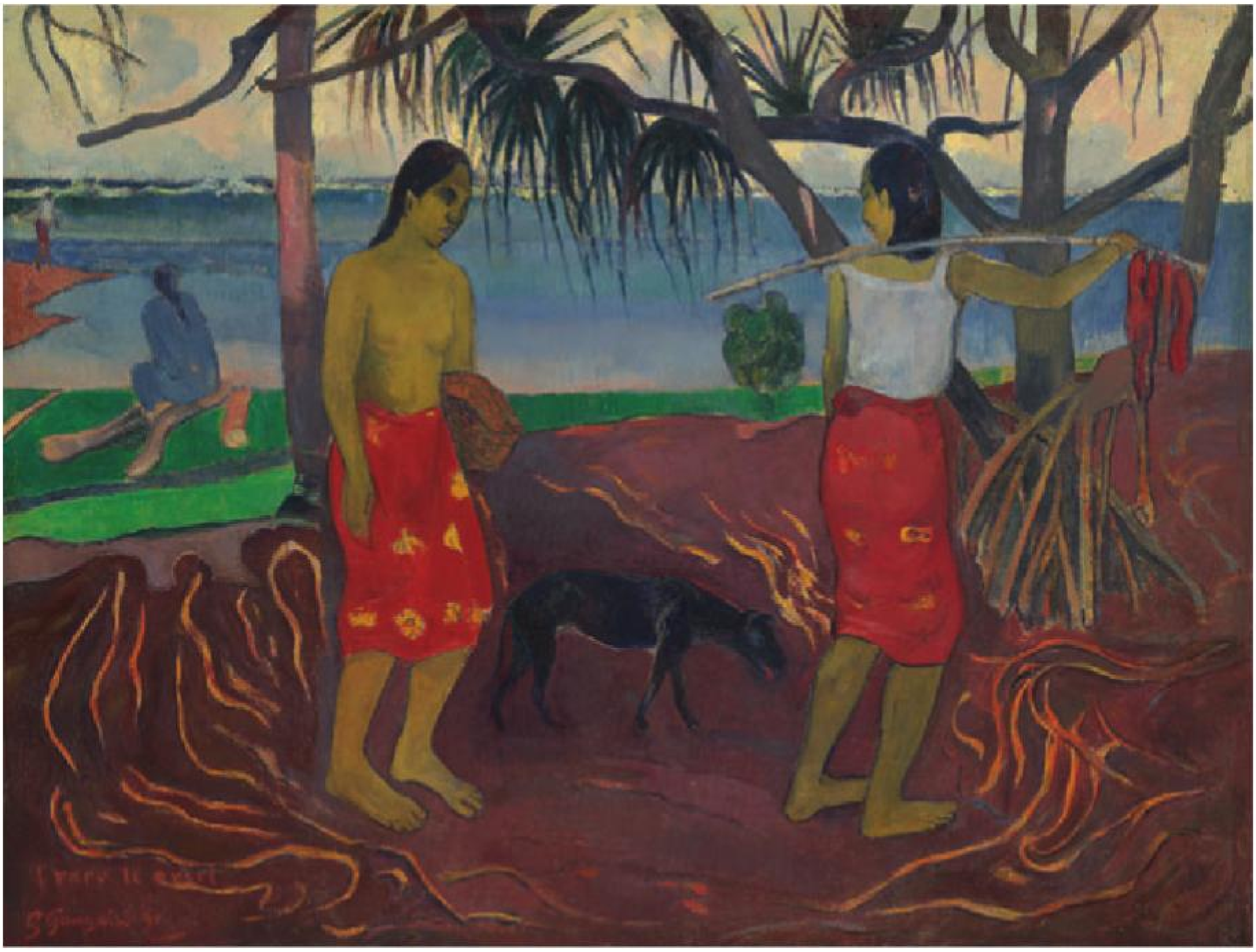
AUGUSTE RODIN

French, 1840–1917

The Poet and the Contemplative Life

1896
Marble
72 × 21¾ × 23 in. (182.9 × 55.3 × 58.4 cm)
The Wendy and Emery Reves Collection, 1985.R.64

For this unusual and complex sculpture, Auguste Rodin arranged a number of human figures with allegorical elements around a baroque column. He took many of the forms from his architectural works, mainly the *Gates of Hell*, a proposed set of bronze doors with nearly two hundred figures. At the top of the column, he installed *Poet's Mask*, a variant of his *Head of the Tragic Muse*. The ensemble has an expressive symbolist effect that Rodin never surpassed. Rodin's friend and patron Maurice Fenaille, who published the first book of Rodin drawings and owned many important sculptures made mainly during the 1890s, commissioned this dynamic work.



PAUL GAUGUIN
French, 1848–1903

Under the Pandanus
1891
Oil on canvas
26½ × 35¾ in. (67.3 × 90.8 cm)
Foundation for the Arts Collection, gift of
the Adele R. Levy Fund, Inc., 1963.58.FA

In 1891 Paul Gauguin left France and traveled to Tahiti, where he hoped to escape the financial, familial, and professional struggles that he saw as obstacles to his radical artistic goals. Gauguin painted *Under the Pandanus* after his arrival, as he began to assimilate his new Tahitian subject matter into his art. There is evidence that Gauguin made numerous changes to the painting as he worked, experimenting with different visual solutions to the new pictorial problems he had set for himself. The landscape is described in bands of color overlaid with the flat, heavily outlined forms of trees and figures. The golden arabesques of withered palm fronds that cover the foreground further diminish the spatial illusionism of the image. Gauguin would later repeat this composition and also adopt its imagery in a woodcut and a monotype, which he used as the frontispiece to his account of his first Tahitian journey, *Noa Noa*.

ÉMILE BERNARD

French, 1868–1941

Breton Women Attending a Pardon

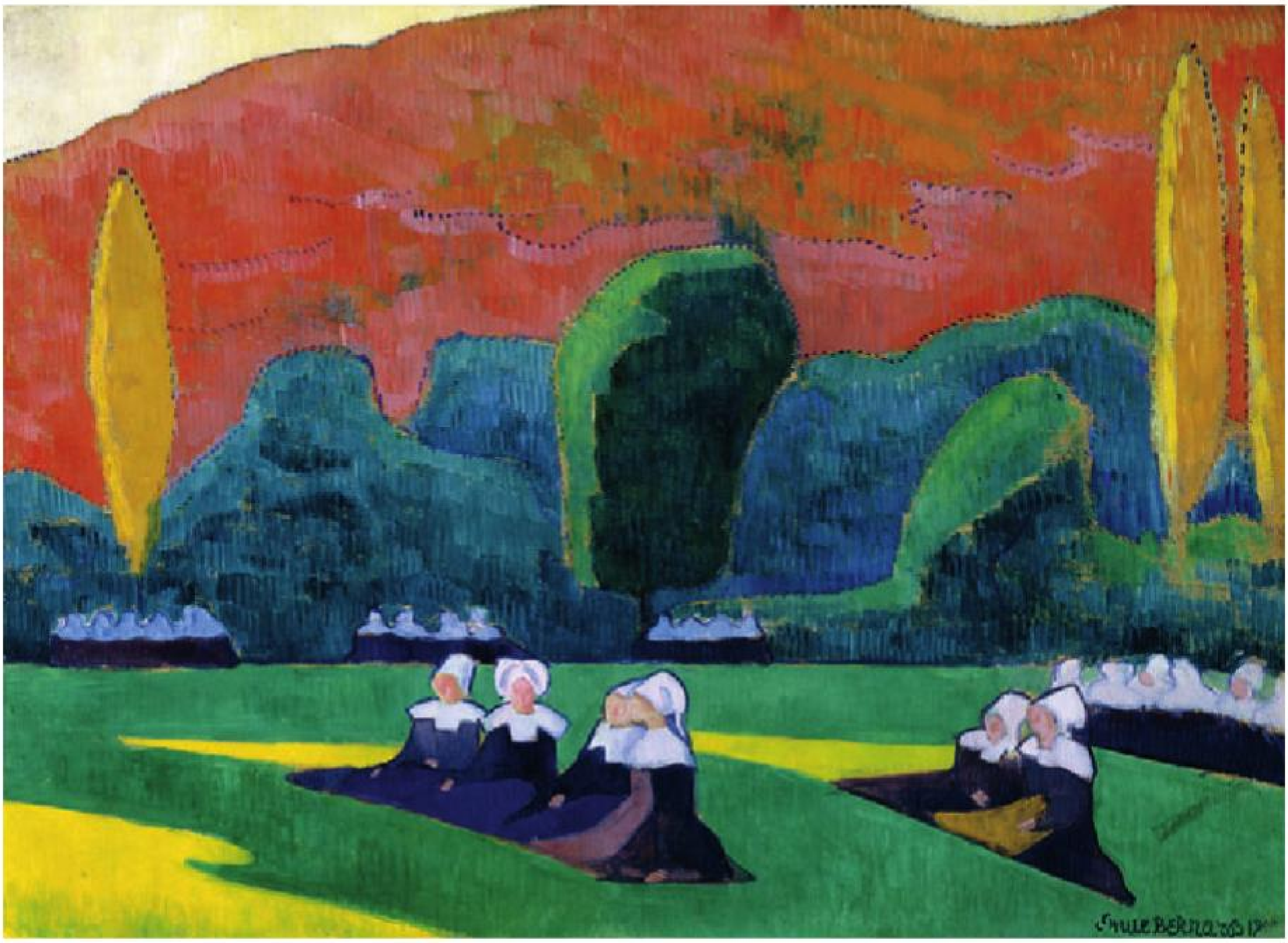
1892

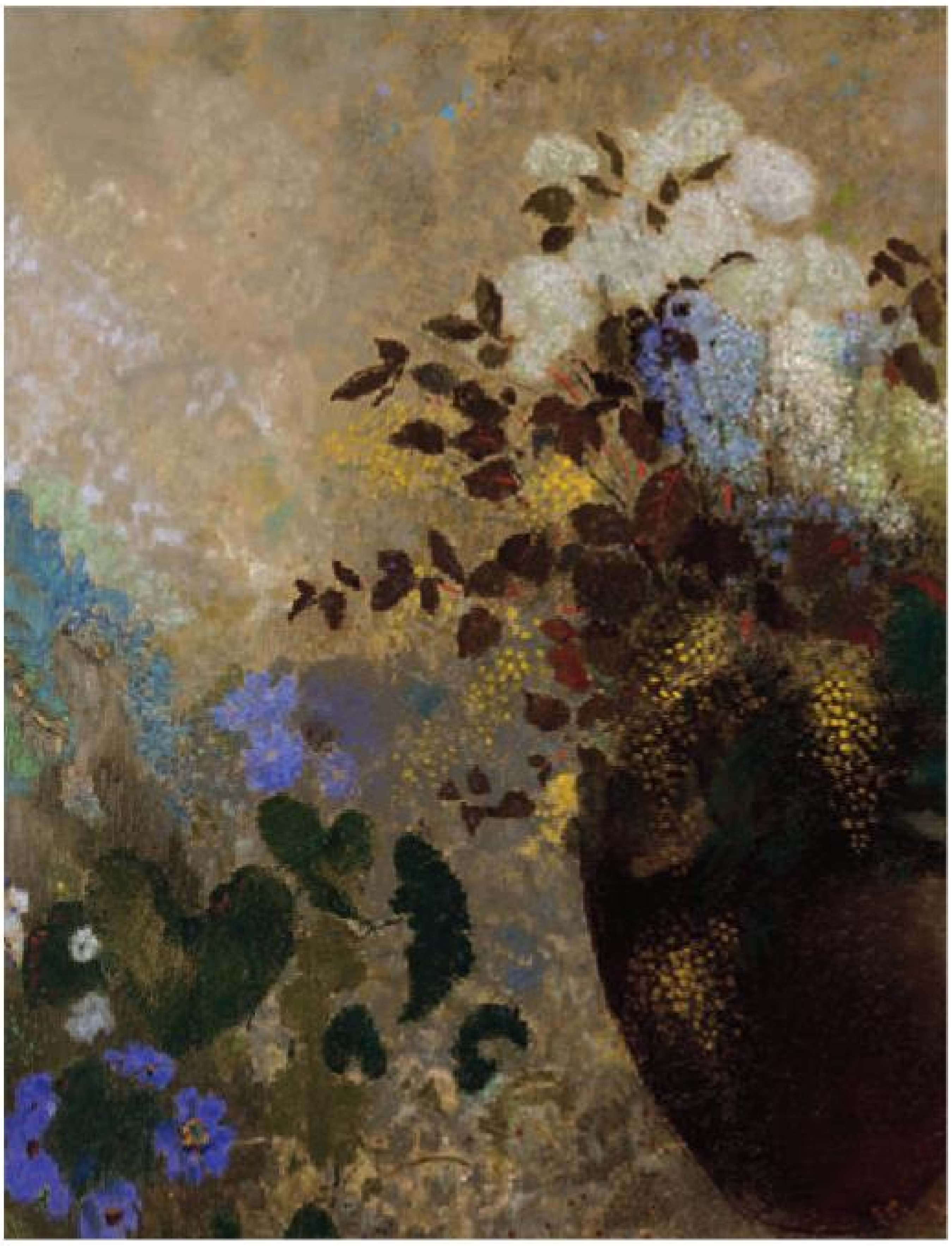
Oil on cardboard

32⅜ × 45¾ in. (82.2 × 116.2 cm)

The Art Museum League Fund, 1963.34

In the Breton ceremony known as a *pardon*, religious pilgrims gathered in a processional on the feast day of a patron saint. For the occasion, Breton ladies wore their finest traditional costumes. After the ceremony, as in Émile Bernard's picture, the women formed groups in the nearby fields to rest and enjoy lunch. Paul Gauguin was among the artists lured at the end of the nineteenth century to picturesque Brittany in rural western France. He was joined by two younger painters, Paul Sérusier and Émile Bernard, who championed Gauguin's use of flattened form and arbitrary color among their Parisian artist-friends later known as the Nabis. This painting is a beautiful example of the style. Its features—schematicized form, bright and pure colors—embody the expressive Nabi aesthetic.





ODILON REDON

French, 1840–1916

Flowers in a Black Vase

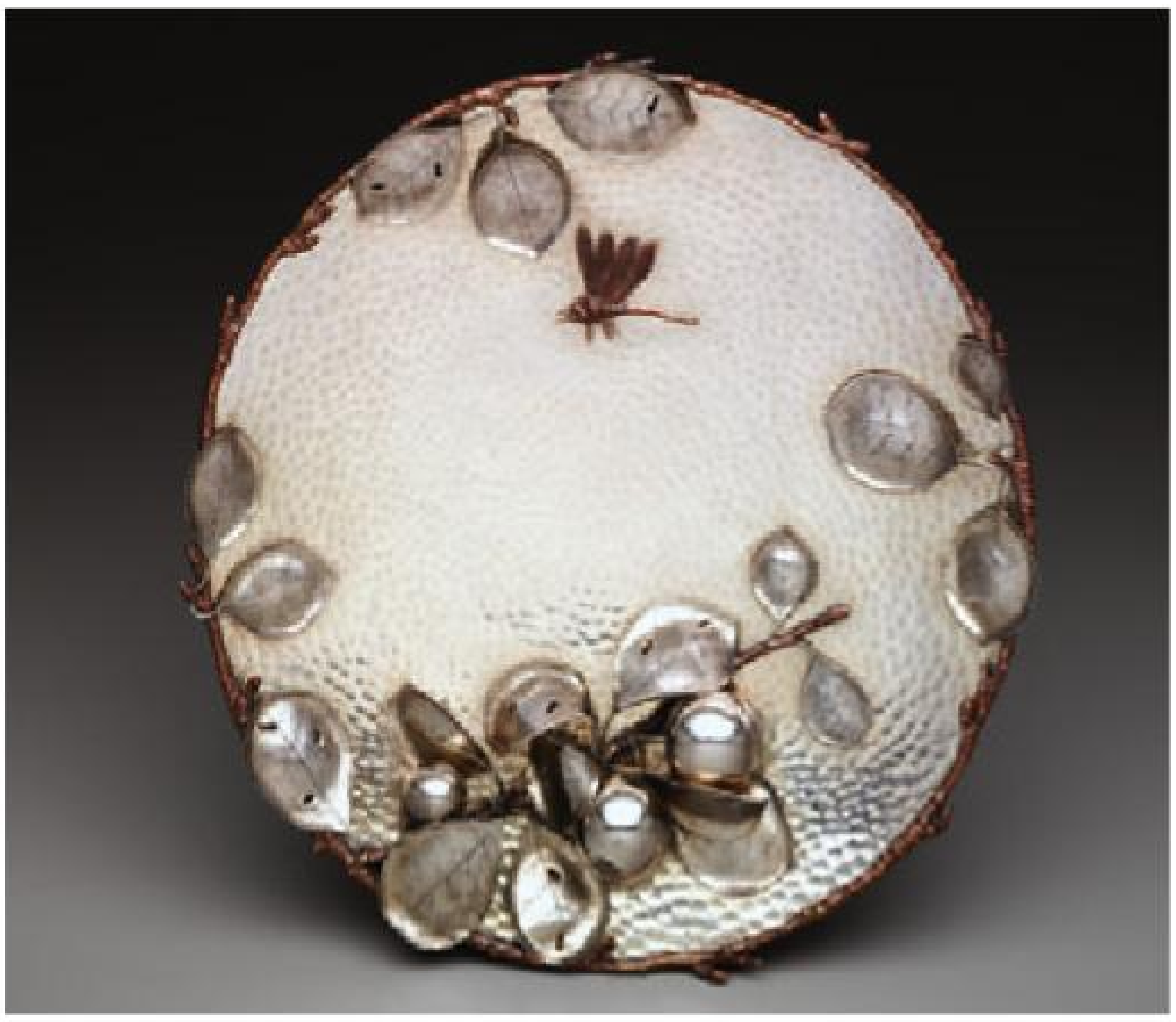
c. 1909–1910

Pastel

47 × 39 in. (119.4 × 99.1 cm)

The Wendy and Emery Reves Collection, 1985.R.55

Odilon Redon explored the genre of floral still life intensively, eschewing the genre's conventional illusionism in favor of aesthetic experimentation and elusive meaning. Although *Flowers in a Black Vase* does not include overt symbols, the artist nonetheless injects the still life with a sense of mystery. The asymmetrical placement of the vase draws our attention to the open space at left, which remains difficult to decipher. Is the vase meant to be indoors, or outside in a garden, alongside a bed of primrose-like flowers? Redon's mastery of black as a pictorial element is evident in this work, but he also injects the velvety surface of the pastel with bright notes of yellow and blue, muted greens and grays, and a light dusting of white.



GORHAM MANUFACTURING COMPANY

Providence, Rhode Island, founded 1831

Fruit plate

1881

Silver, gilding, and copper

2½ × 12 in. diam. (6.4 × 30.5 cm)

The Eugene and Margaret McDermott Art Fund, Inc., 1989.6.McD

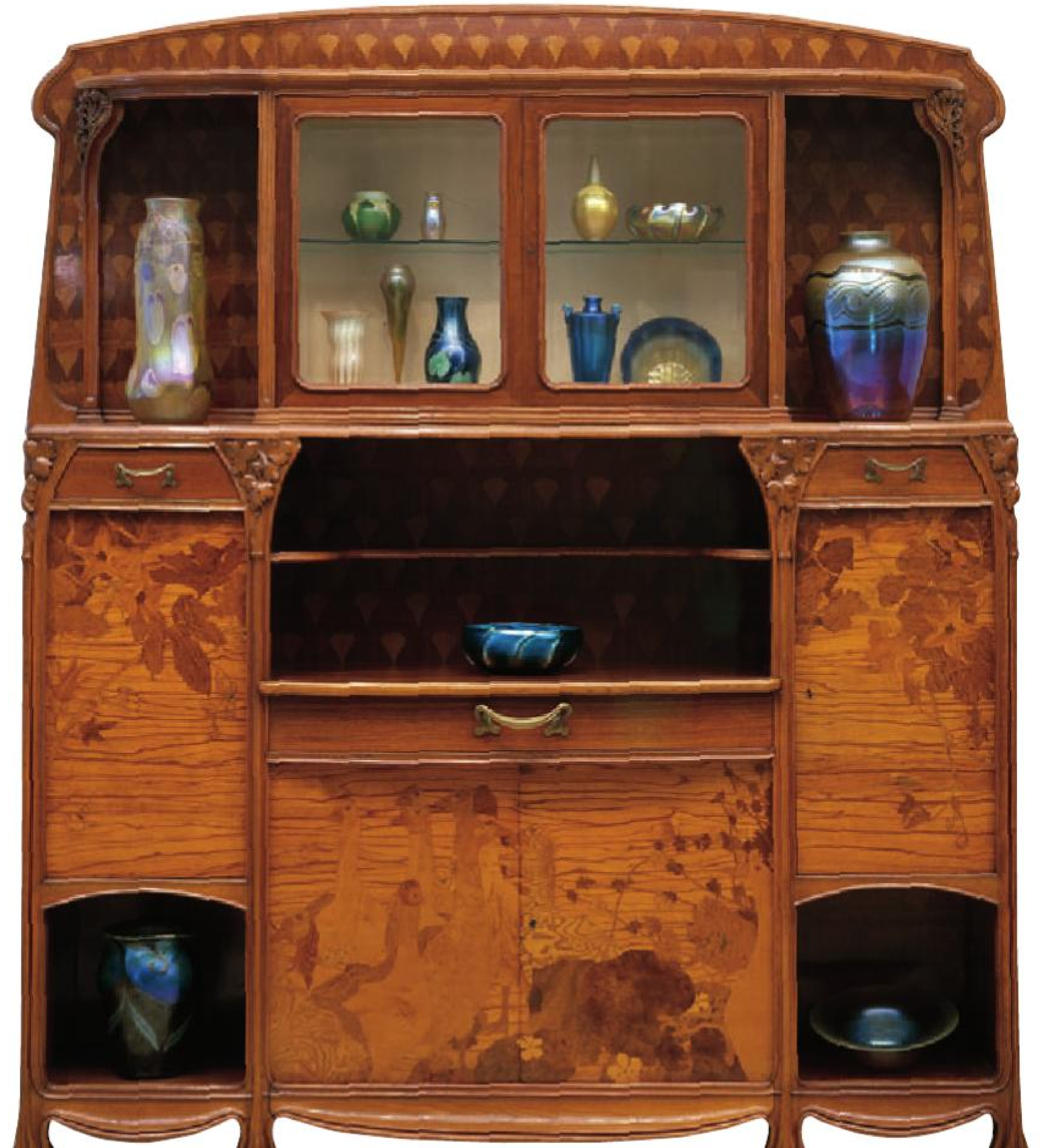
The Gorham Company excelled at naturalistic trompe l'oeil luxury wares, which were produced in limited numbers because they were so labor-intensive. In this piece, the relief appliqués of a dragonfly, apple-laden branch, and tendrils supporting worm-eaten leaves are meticulously rendered. The asymmetrical placement of the ornamentation and the combination of silver and copper bespeak the vogue for Japanese design in the wake of the first world's fair hosted by the United States, in 1876.

LOUIS MAJORELLE
French, 1859–1926

Cabinet

c. 1900–1910
Mahogany, oak, walnut, exotic hardwoods, and gilt bronze
93 × 84 × 20½ in. (236.2 × 213.4 × 52.1 cm)
Gift of the Alvin and Lucy Owsley Foundation in memory of Constance Owsley Garrett, 1989.40

The city of Nancy, France, became the major center for expertly crafted decorative arts in a sinuous, organic idiom. The leaders of the artists' collaborative dubbed L'École de Nancy were Émile Gallé and Louis Majorelle. While Gallé earned fame for his creative glass, Majorelle focused primarily on designs for luxuriously sculptural inlaid furniture mounted with elegant hardware. This impeccably executed sideboard illustrates his workshop's forte in marquetry decoration consisting of hundreds of bits of exotic woods shaped and assembled into intricate representations of flora and fauna, such as the plump geese seen here on the central lower doors, flanked by squash-blossom-bedecked side cabinets.



HERTER BROTHERS

New York, New York, active 1864–1906

Vanderbilt Console

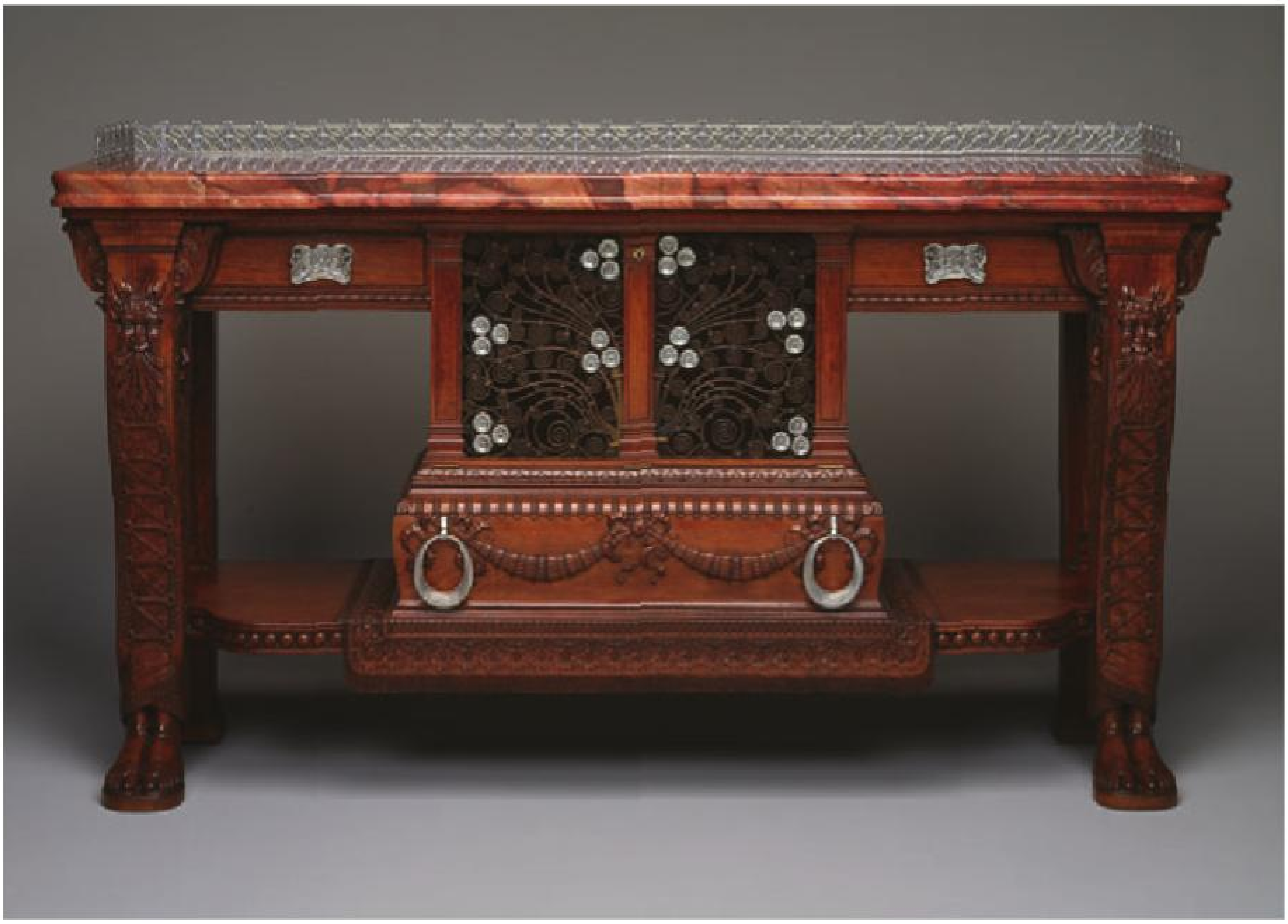
c. 1881–1882

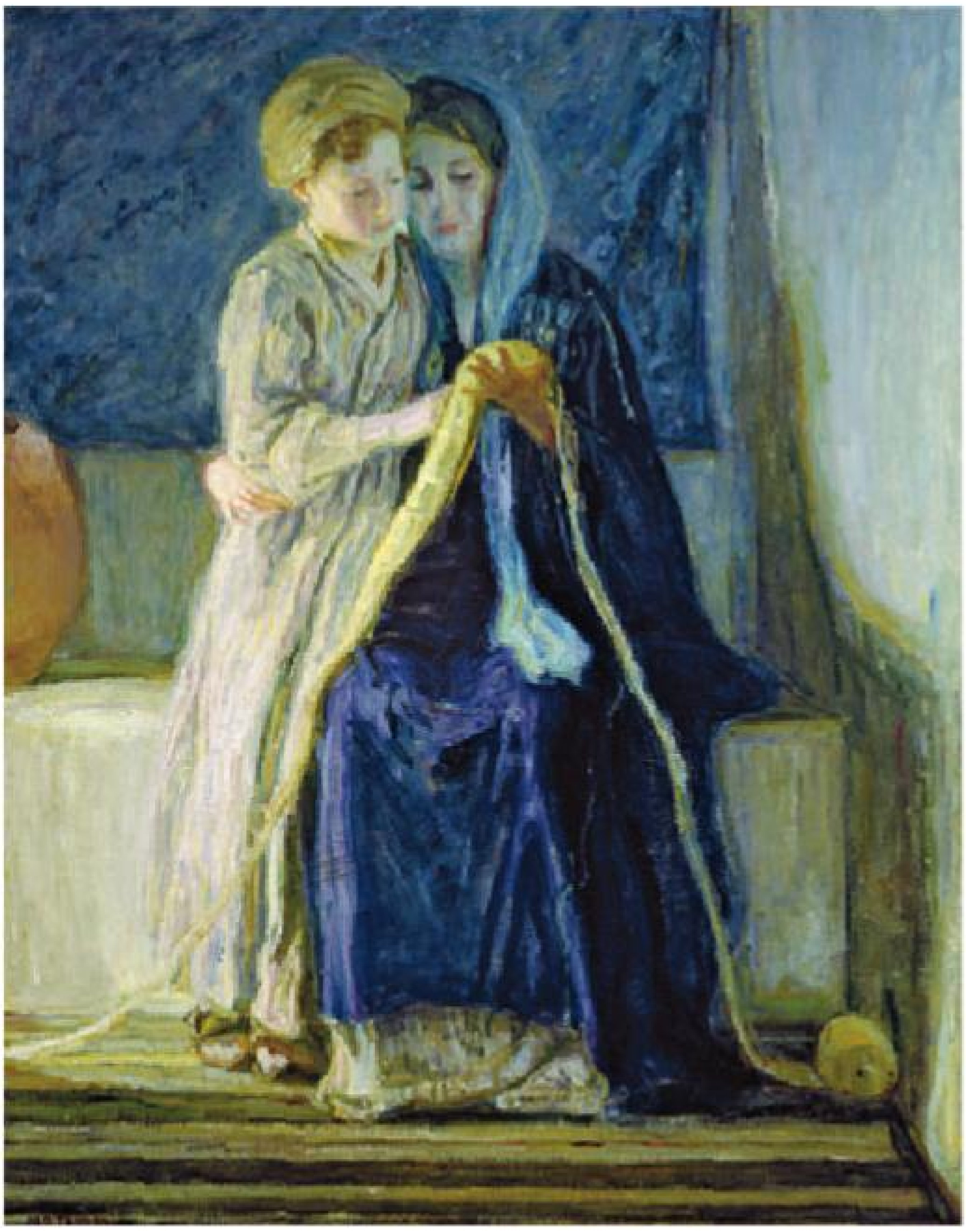
Oak, marble, silverplate, and bronze

46¾ × 84⅛ × 23⅞ in. (118.8 × 213.7 × 60.6 cm)

Gift of an anonymous donor and the Friends of the Decorative Arts, 1996.213.a–e

A combination of classical influences, Japonesque, and motifs drawn from other sources, this monumental table-cupboard was specially designed for the ground-floor "Egyptian" atrium of the world's richest man in the Gilded Age. When William H. Vanderbilt inherited a large fortune in 1877 from his father, Cornelius, founder of a steamship and railroad empire, he set about creating a "Triple Palace" on New York's Fifth Avenue for himself and his two daughters' families. He hired the premier decorating firm of the era, Herter Brothers, to design site-specific furnishings reflecting the distinctive architectural features of their immediate setting and the adjoining rooms. The console remains as a superb example of the Aesthetic style and an enduring testament to cabinetmaking as fine art.





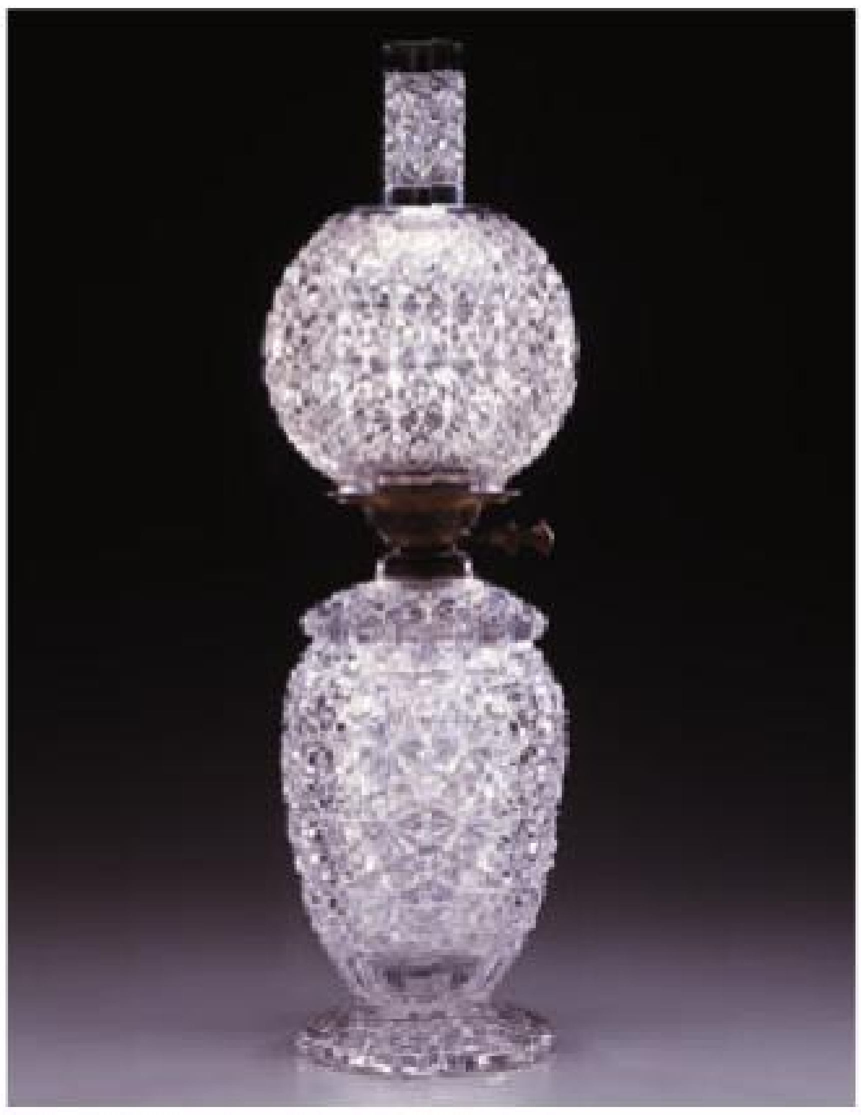
HENRY OSSAWA TANNER

American, 1859–1937

Christ and His Mother Studying the Scriptures

c. 1909
Oil on canvas
48¾ × 40 in. (123.8 × 101.6 cm)
Deaccession Funds, 1986.9

Critically acclaimed on two continents for his religious scenes, Henry Ossawa Tanner used his wife, Jessie, and their son, Jesse, as models for the Virgin and Christ in this work, giving it a double resonance as both a meditative biblical scene and a tender family portrait. Tanner was the first African American artist to establish an international reputation. The son of an African Methodist Episcopal minister, Tanner studied with Thomas Eakins at the Pennsylvania Academy of the Fine Arts before pursuing a career in Paris, where the professional and societal obstacles facing people of color were not as severe as in nineteenth- and early twentieth-century America. The artist declared in a 1908 interview: "In Paris . . . no one regards me curiously. I am simply 'M. Tanner, an American artist.'"



C. DORFLINGER AND SONS

White Mills, Pennsylvania, 1881–1921

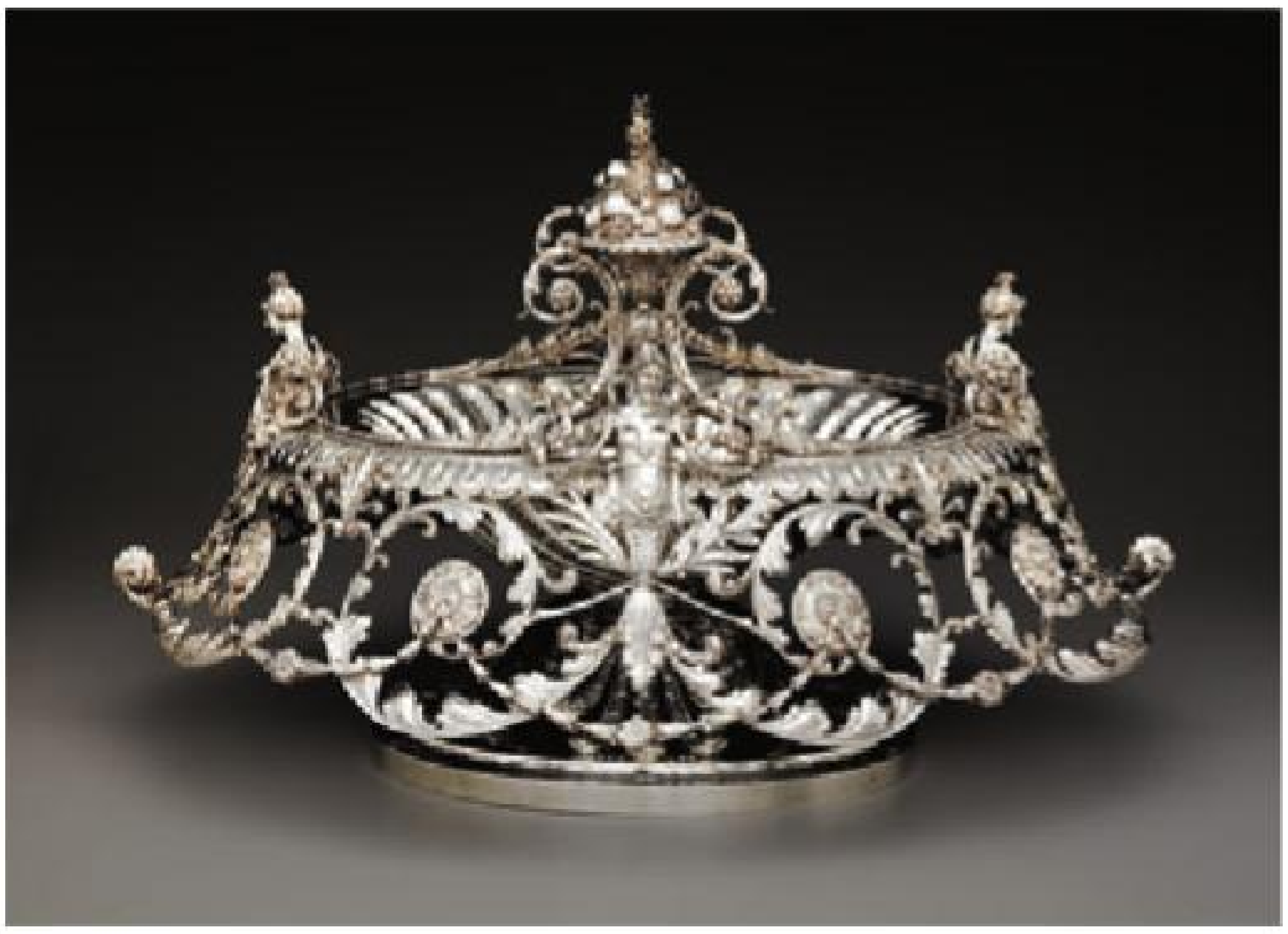
Oil lamp in *Russian* pattern

c. 1885
Lead glass and metal
22⅞ × 7¼ in. diam. (58.1 × 18.4 cm)
Gift of the Dallas Glass Club on the occasion of its 60th Anniversary, and an anonymous friend, 1997.159.a–e

This large, pristine kerosene-burning lamp intended for a parlor center table is a remarkable survivor from an era when most glass oil lamps were small bedside lights with a short life span due to breakage from either the heat of the flame or over-zealous cleaning to remove carbon residue. The ornamental design is pioneering in several respects. The cutting is an early example of the Brilliant period in American glass, marked by elaborate and novel curved incisions. The Dorflinger firm provided glass to eight presidents, beginning with a $1,500 order from Mrs. Lincoln and concluding with Woodrow Wilson, whose second term ended the year the glassworks closed, in 1921.

Nineteenth-Century American Silver Flatware

This selection of flatware reflects a wide variety of forms and designs made in the late nineteenth century.



GEORGE PAULDING FARNHAM

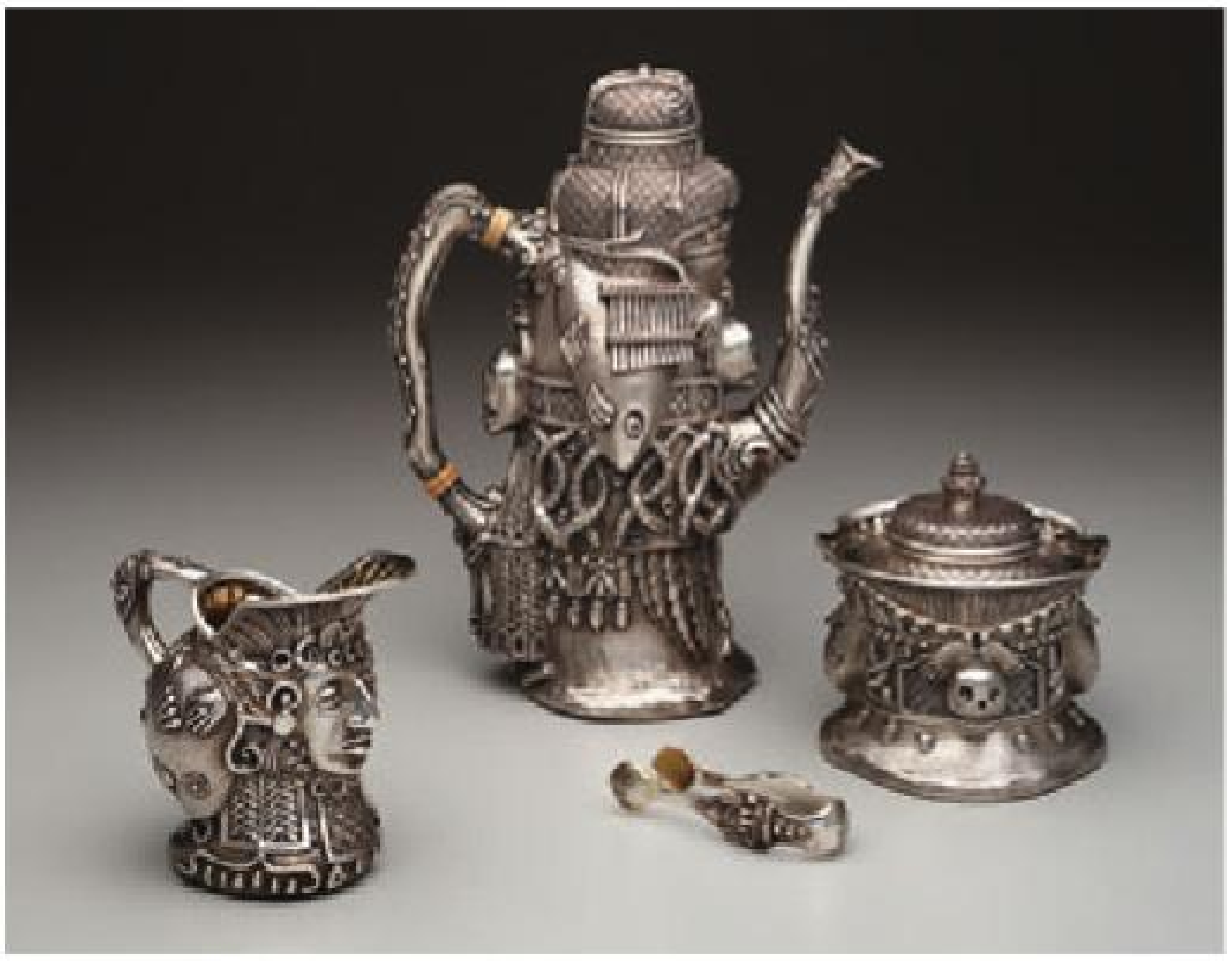
American, 1859–1927

George III centerpiece

1900

Tiffany & Co., founded 1837, manufacturer,
New York, New York
Silver
20 × 32 × 26 in. (50.8 × 81.3 × 66 cm)
Gift of Michael L. Rosenberg, 1998.13

Displayed as the focus of the Tiffany & Co. exhibit at the 1900 World's Fair in Paris, this lavish centerpiece was part of a service containing more than two hundred works in a related pattern. At the time of the exposition, critics wrote of the *George III* centerpiece as an example of pure silversmithing in its highest state. The centerpiece is the work of Tiffany's most renowned designer, George Paulding Farnham, who was responsible for the firm's silverware and jewelry designs, often drawing upon his expertise in the latter to produce intricately detailed and opulent objects for expositions at the turn of the century.



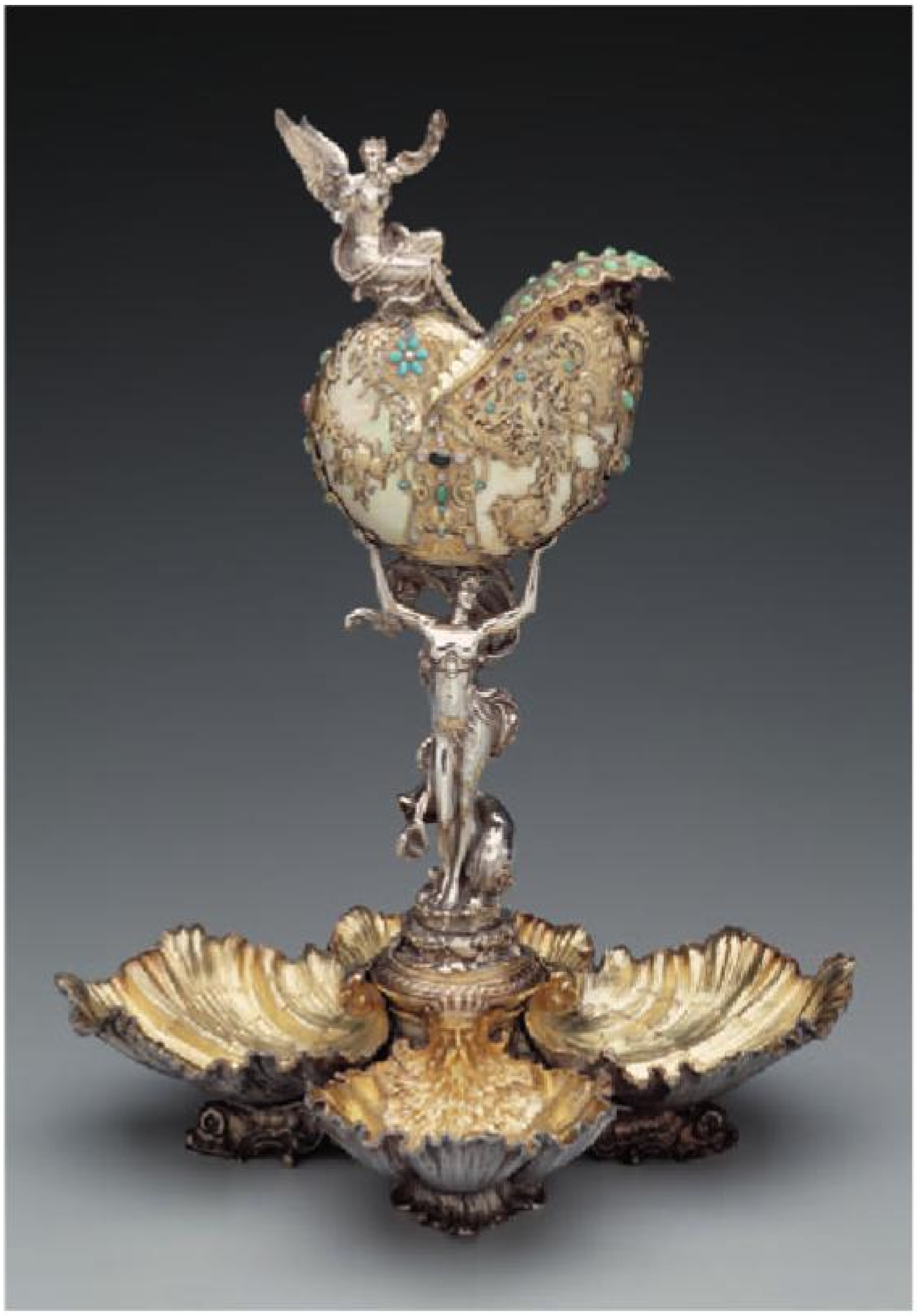
POSSIBLY JOHN T. CURRAN, designer

American, 1859–1933

Aztec tête-à-tête coffee service

Designed c. 1897
Tiffany & Co., founded 1837, manufacturer, New York,
New York
Silver and ivory
Dimensions variable
Anonymous gift and Discretionary Decorative Arts
Fund, 2007.64.1–4

The display of skulls, snakes, and severed hands decorating this silver tête-à-tête service marks it as among the more unusual of Tiffany & Co.'s designs at the turn of the twentieth century. Commissioned in 1897 by publishing magnate William Randolph Hearst, the service is in the *Aztec* style, which Tiffany experimented with during the 1890s and first years of the twentieth century. The design of the coffee pot is derived from a sculpture of the Aztec goddess Coatlicue discovered in Mexico City in 1790.

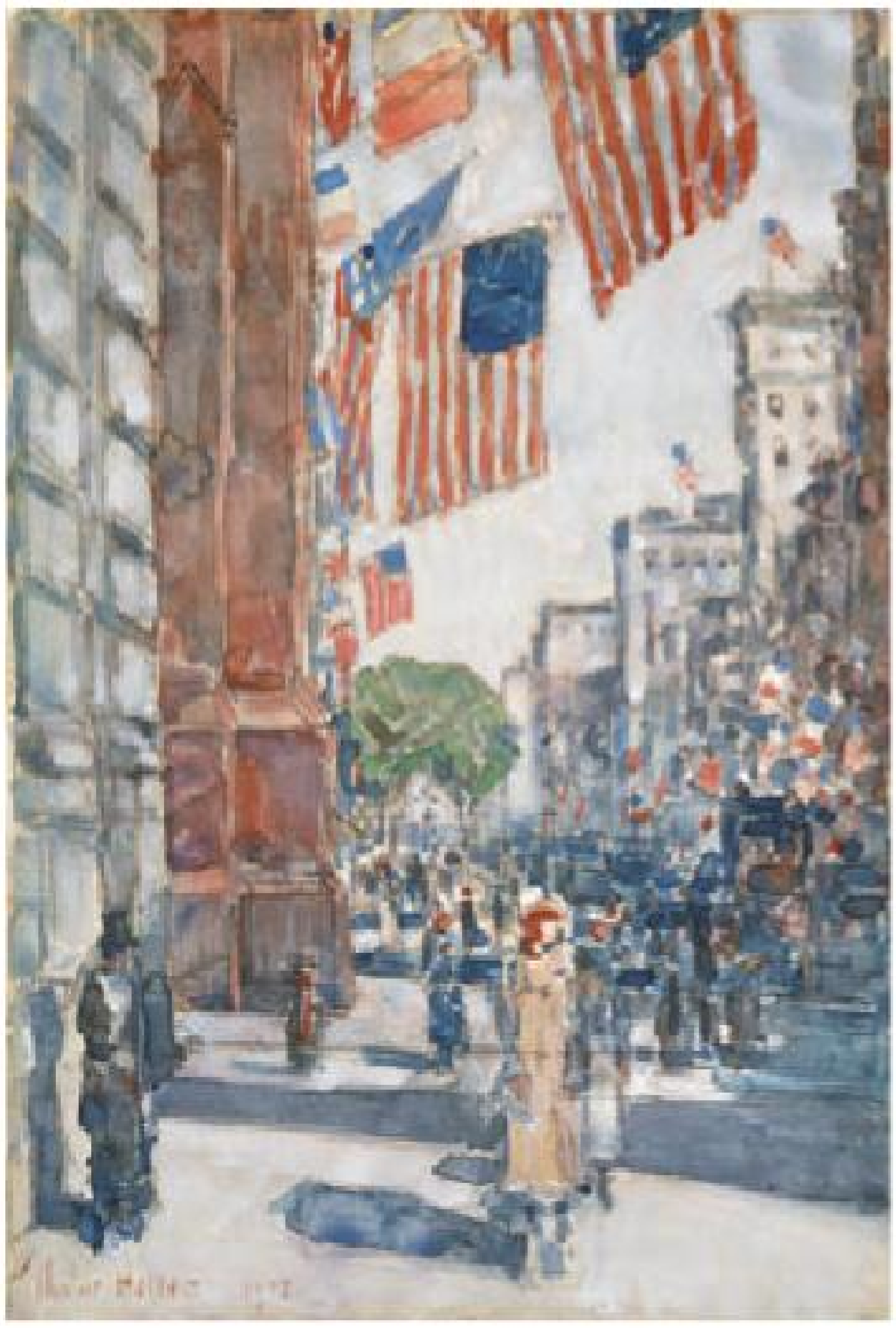


WILLIAM C. CODMAN, designer
American, born England, 1839–1921

Nautilus Centerpiece

1893
Gorham Manufacturing Company, founded 1831, manufacturer, Providence, Rhode Island
Silver gilt, pearls, turquoise, jade, garnet, tourmaline, amethyst, and shell
20 × 15½ × 12½ in. (50.8 × 39.4 × 31.8 cm)
Gift of the 1990 Silver Supper Participants: Dr. and Mrs. Kenneth Altshuler, Mr. and Mrs. James P. Barrow, Mr. and Mrs. Duncan E. Boeckman, Mrs. Charles L. Bybee, Miss Wendy Garrett, Mrs. Albert G. Hill, Mr. and Mrs. S. Roger Horchow, Mrs. Barron Kidd, Dr. and Mrs. Mark L. Lemmon, Mr. and Mrs. Stanley Marcus, Mr. and Mrs. Tom Marsh, Mrs. Eugene McDermott, Mr. and Mrs. Peter O'Donnell, Jr., Mr. David T. Owsley, Mr. and Mrs. H. Ross Perot, Mr. and Mrs. C. V. Prothro, and Mrs. Elloine M. Sinclair, 1990.176

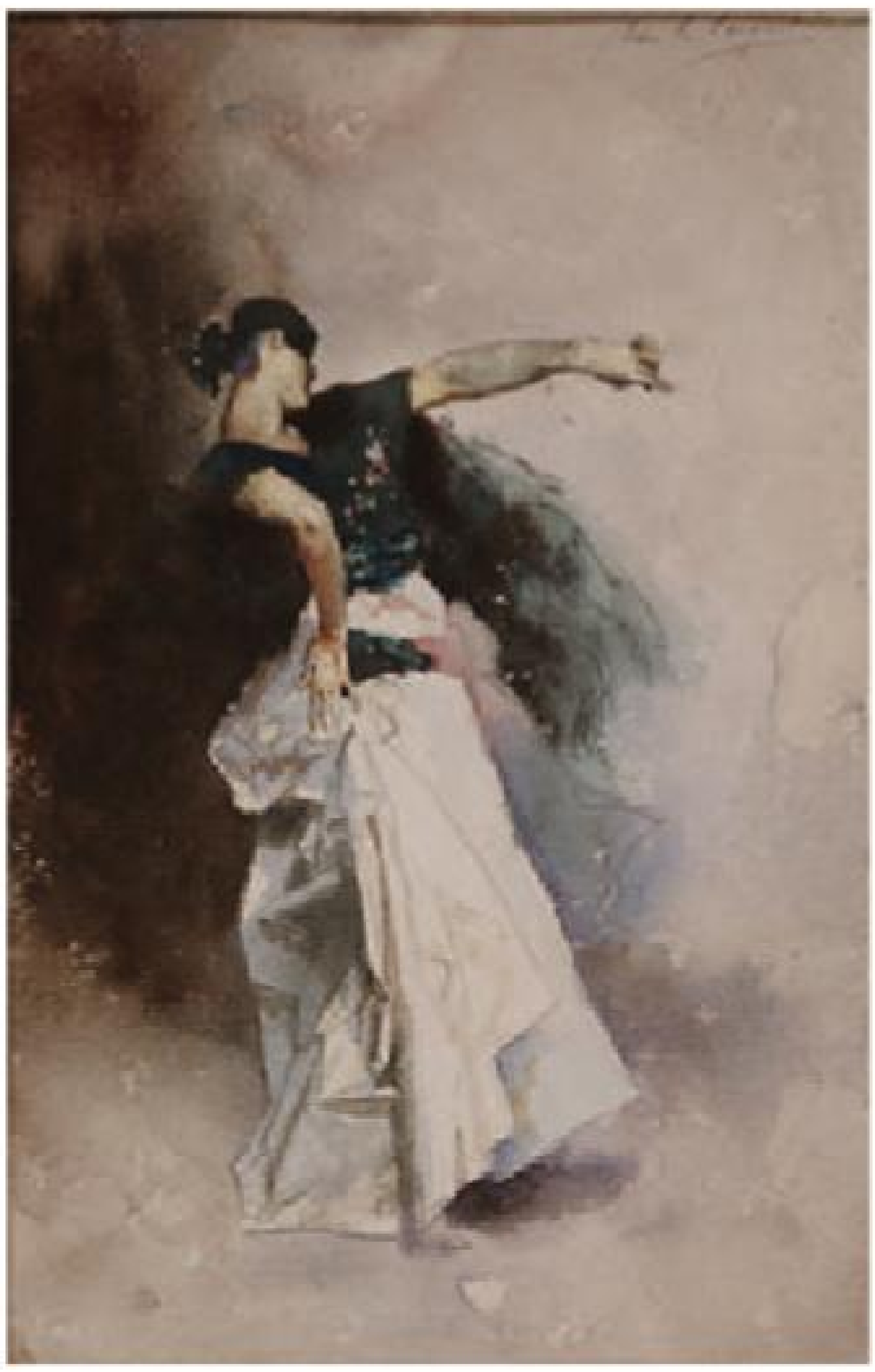
In the last decade of the nineteenth century, the Gorham Manufacturing Company and Tiffany & Co. were the preeminent American silver firms, whose exceptional works were lauded at major international expositions. The *Nautilus Centerpiece*, produced especially for the 1893 World's Columbian Exposition in Chicago and requiring over four hundred hours to execute, is a tour-de-force reflecting the skill of Gorham silversmiths and designers. Richly worked in an elaborate style that suggests classical and Renaissance traditions, the centerpiece portrays the goddess Venus rising from the sea, surrounded by masks of Neptune. A nautilus shell references both the motifs depicted as well as Renaissance cups, which also incorporated such shells as beautiful curiosities.



CHILDE HASSAM
American, 1859–1935

Flags, Fifth Avenue
1918
Watercolor
13⅝ × 9⅜ in. (34.6 × 23.9 cm)
Munger Fund, in memory of Mrs. George Aldredge,
1975.85.M

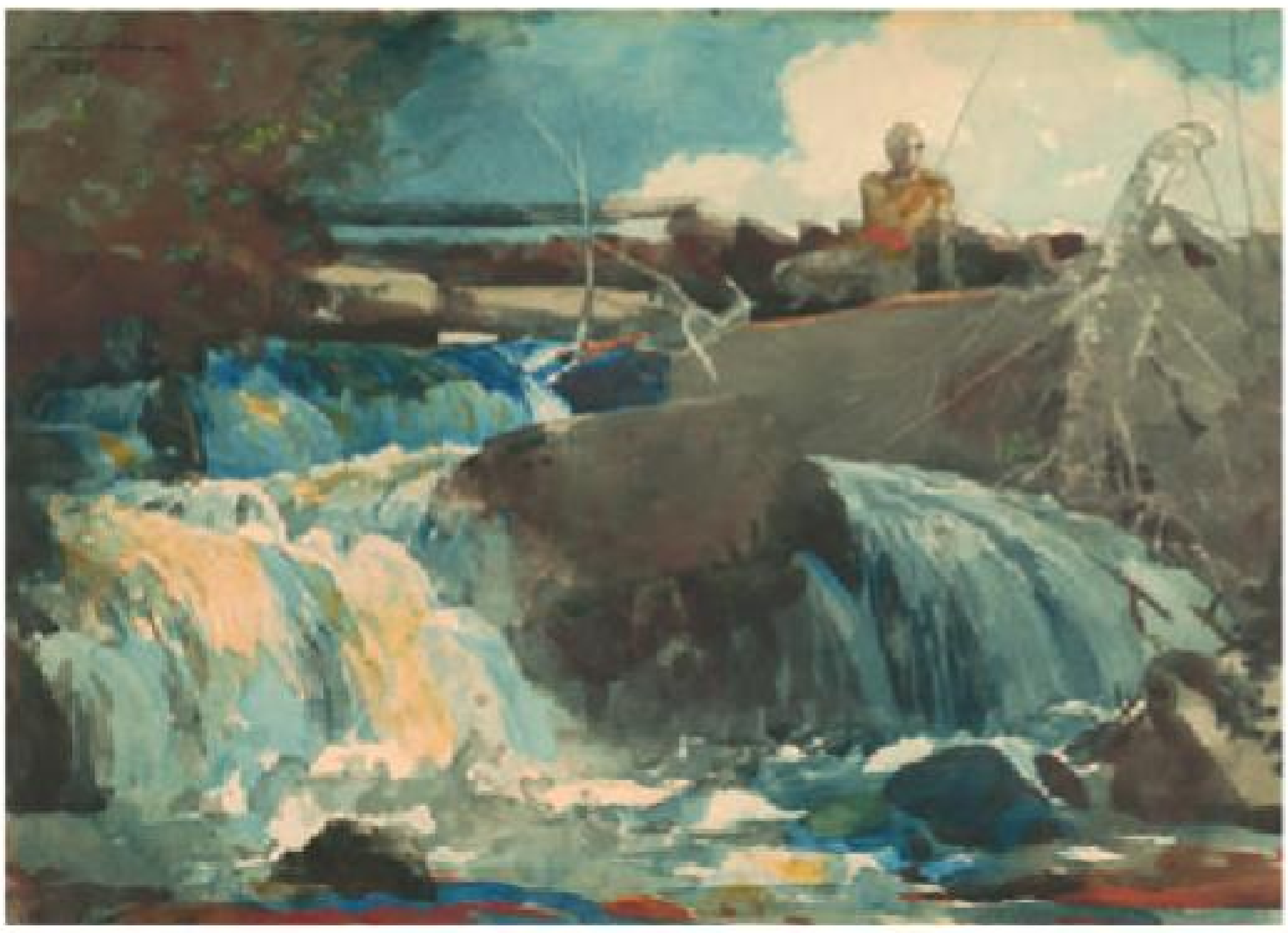
Childe Hassam describes New York's Fifth Avenue decorated with American and French flags for a patriotic celebration during the final year of World War I. Two years earlier, Hassam had witnessed a similar display of flags for Preparedness Day, and during the following three years of war he completed more than thirty oil and watercolor paintings of New York's flag-draped streets. Hassam was already interested in modern city subjects by 1886, when he went to Paris as a student and came into direct contact with impressionism. It would prove a definitive influence. In *Flags, Fifth Avenue,* Hassam leaves his light pencil underdrawing visible and fills in the scene with overlapping dabs and blocks of color, capturing the prismatic effect of bright sunlight illuminating a bustling crowd.



JOHN SINGER SARGENT
American, born Italy, 1856–1925

Study for "The Spanish Dancer"
1882
Watercolor
11¾ × 7⅞ in. (29.9 × 20 cm)
Foundation for the Arts Collection, gift of Margaret J. and
George V. Charlton in memory of Eugene McDermott,
1974.1.FA

Born in Italy to American parents, John Singer Sargent spent his life as an expatriate, moving between Paris, London, and the United States. After an 1879 trip to Spain, Sargent returned to Paris with sketches of flamenco dancers, and the germ of an idea for his first full-scale Salon painting. The monumental painting of a flamenco performance, titled *El Jaleo* (Isabella Stuart Gardner Museum, Boston), occupied his attention for the next three years. In this watercolor of the principal dancer in *El Jaleo,* pencil underdrawing structures the sketch while washes of watercolor give substance to the dancer's body and suggest the murky background. Sargent signed the watercolor, indicating his pleasure with its resolution and its completion as an independent work of art.



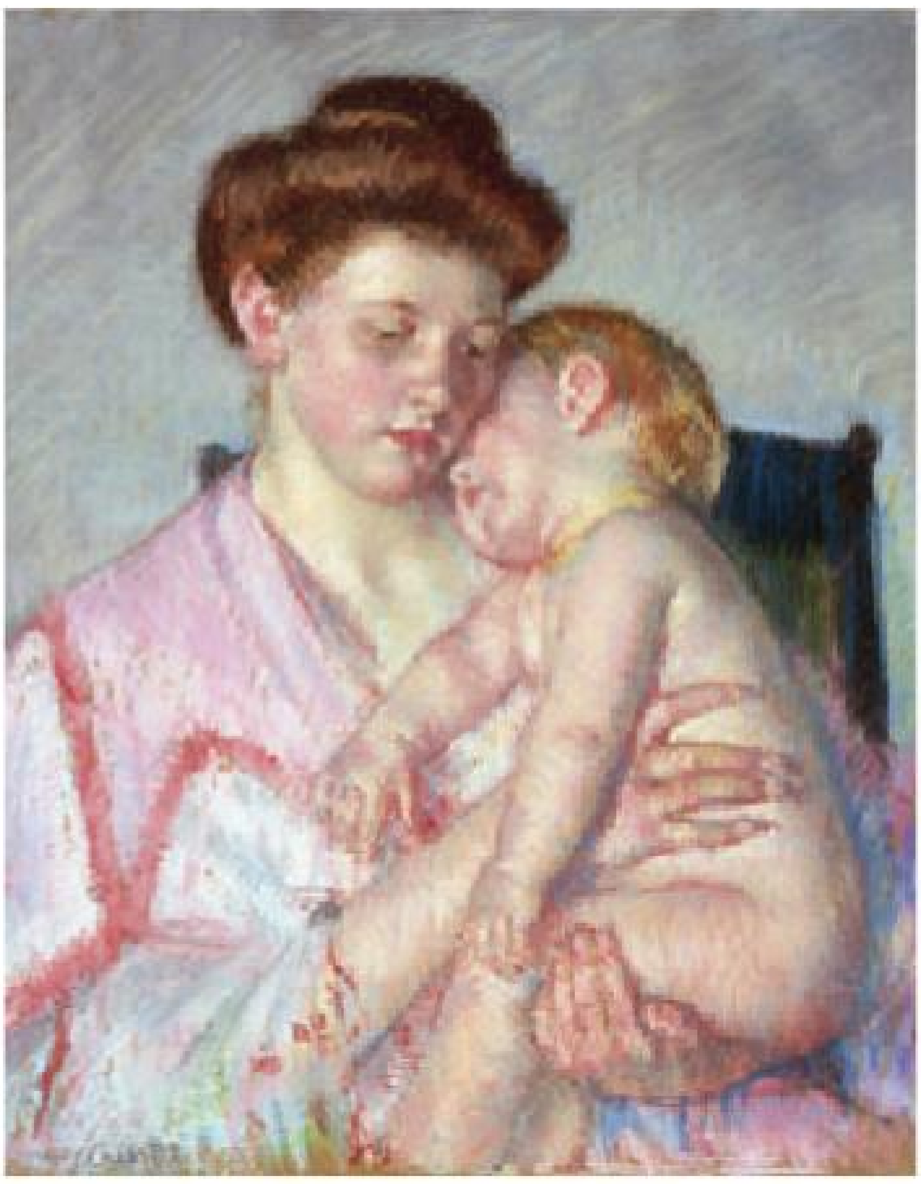
WINSLOW HOMER

American, 1836–1910

Casting in the Falls

1889
Watercolor
14 × 20 in. (35.6 × 50.8 cm)
Dallas Art Association Purchase, 1961.11

Casting in the Falls is a virtuoso example of Winslow Homer's watercolor practice. In 1865 he helped found the American Water Color Society, bringing professional attention to a medium that had previously been dominated by amateur artists. Here Homer uses very little pencil underdrawing, instead building up the image by delicately layering areas of pigment. He reserves areas of bare paper in the foreground to indicate the rushing foam at the base of the falls and describes the shadows at the top of the falls with more opaque patches of paint. The subject matter had strong personal resonance for Homer; it shows a stream in the Adirondacks where Homer, an avid fisherman, often fished with his brother Charles.



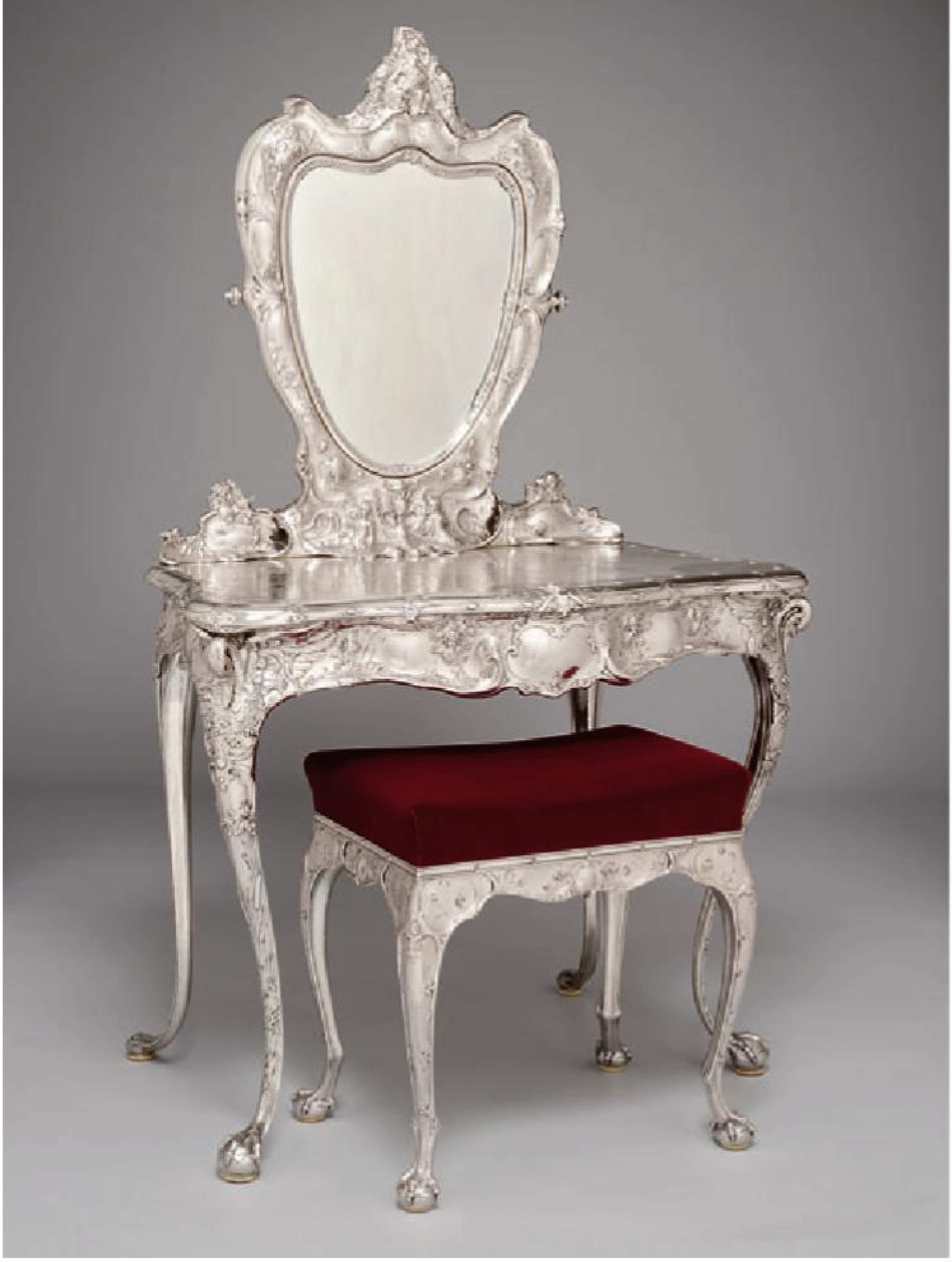
MARY CASSATT

American, 1844–1926

Sleepy Baby

c. 1910
Pastel on paper
25½ × 20½ in. (64.8 × 52.1 cm)
Munger Fund, 1952.38.M

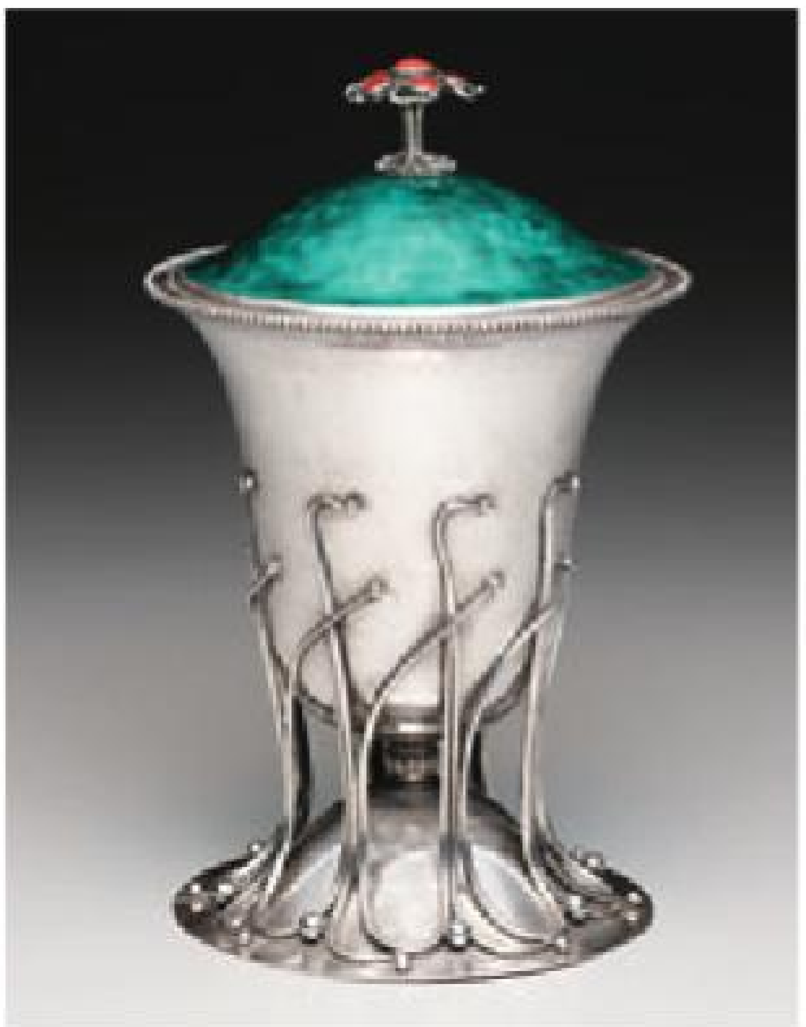
In the 1880s, Mary Cassatt began a long investigation into the theme of motherhood. She plumbed the depths of the mother-child relationship, showing the bond in all its forms, from tenderness to hints of exasperation. If Cassatt's subjects were familiar, her treatments of them were distinctly analytical: she cropped images, flattened space, and employed unusual color combinations. In *Sleepy Baby*, Cassatt alternates between areas of two- and three-dimensionality, playing off the opposition between the flatness of the mother's body and the more softly modeled areas in her face and hands, and in the child's body. Throughout, slashes of pastel define and fill in the spaces, showing Cassatt working in different directions as she creates forms.



WILLIAM C. CODMAN, designer
American, born England, 1839–1921

Martelé dressing table and stool
1899
Gorham Manufacturing Company, founded 1831, manufacturer, Providence, Rhode Island
Silver, glass, fabric, and ivory
60 × 54 × 33 in. (152.4 × 137.2 × 83.8 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Dr. Charles L. Venable, 2000.356.a–b.McD

Gorham was the world's largest silver manufacturer when this stellar dressing table and stool were produced in the cutting-edge art nouveau style. They were made for the Paris World's Fair of 1900, where they won a grand prize for American metalwork and a medal for the company's chief designer, William Codman. European Baroque era monarchs, including Louis XIV, had commissioned silver furniture to advertise their wealth, but even kings sometimes economized by settling for a silver-foil "skin" applied atop a wooden core. The Gorham ensemble was not only solid silver but also exceeded the time-honored British sterling standard in the purity of the silver employed. After the fair, Gorham sold the pieces to American merchant-prince Thomas W. Lawson, ironically a copper baron.

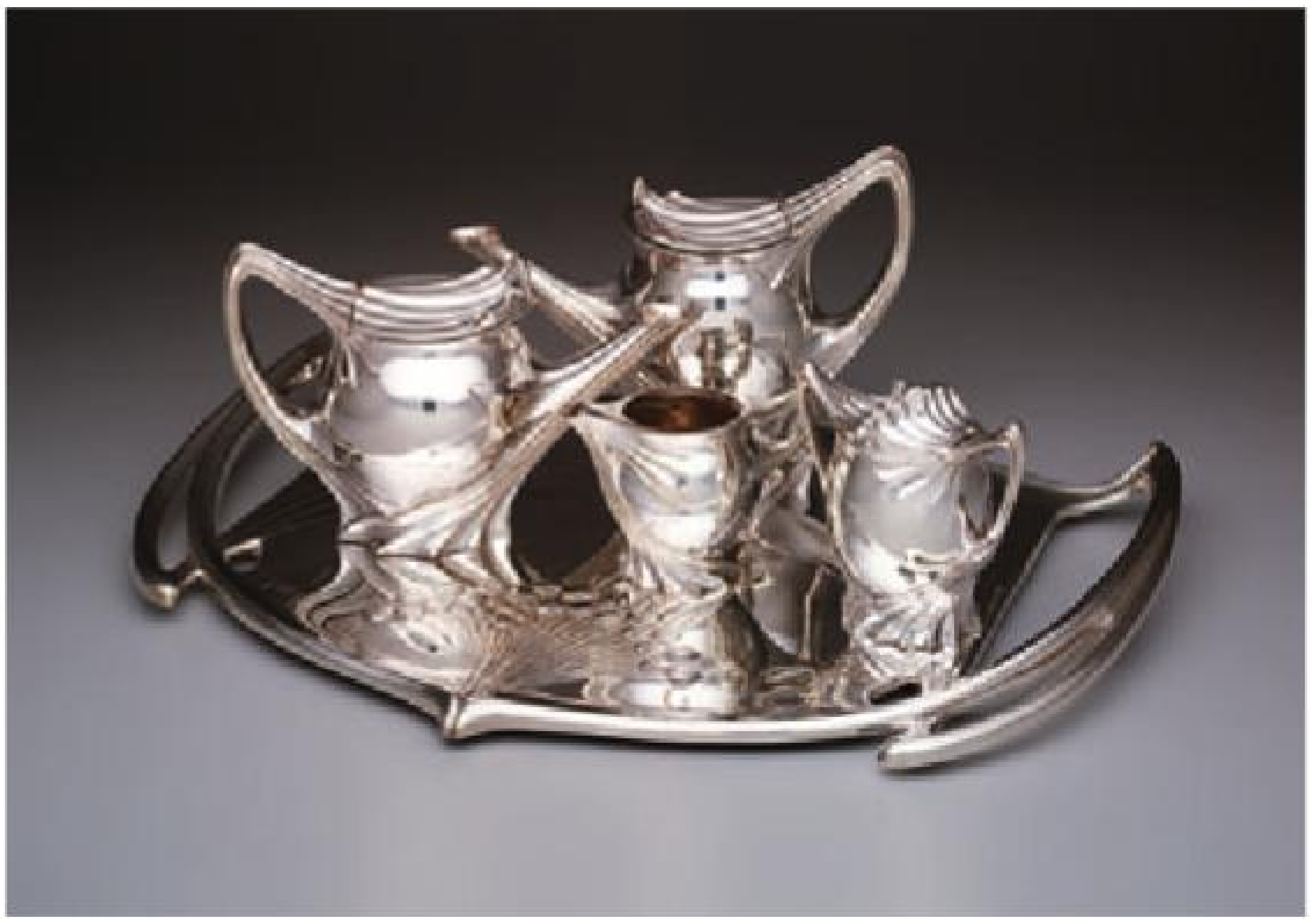


CHARLES ROBERT ASHBEE, designer
British, 1863–1942

Sporting cup

1899
Arthur Cameron, maker, and John Kirsten Baily, maker
The Guild of Handicraft, English, 1888–1907
Silver, enamel, and carnelian
7½ × 4¾ in. diam. (19.1 × 12.1 cm)
Ivor Braka Fund and gift of Ivor Braka, 2009.10.a–b

The work of architect and designer Charles Robert Ashbee reflected the ideals of handcraftsmanship espoused by Englishman William Morris, one of the leading figures of the English Arts and Crafts movement. This gracefully proportioned hand-hammered and enameled trophy cup with cover evokes fifteenth- to sixteenth-century ecclesiastical chalices, distinguished by elongated bowls linked to round bases via flattened spherical knops, often ribbed to resemble pomegranates. The Eucharistic origin of the form is acknowledged—yet brilliantly modernized—in the grapelike clustered finial, set with carnelians, and the vining silver tendrils are allied with contemporary French art nouveau motifs.



PAUL FOLLOT, designer
French, 1877–1941

Coffee and tea service with tray

c. 1903–1904
Christofle & Cie, French, founded 1830, manufacturer
Silverplate
Dimensions variable
Discretionary Decorative Arts Fund, 2007.40.1–5

This coffee and tea service is dramatically styled of sinuous forms that resonate with the influence of French art nouveau design in the last years of the nineteenth century. The individual pieces are bulbous and full, dominated by fluted lines that vaguely echo natural elements such as fish fins and seashells. The tray on which they sit has wildly swooping handles, and a spray of vegetal buds sprouts from one edge of its flat surface. As the refined unity of this service demonstrates, Paul Follot masterfully distilled the more overt references to nature typical of early French art nouveau metalwork into something equally organic and abstract.

FERDINAND HODLER

Swiss, 1853–1918

The Halberdier

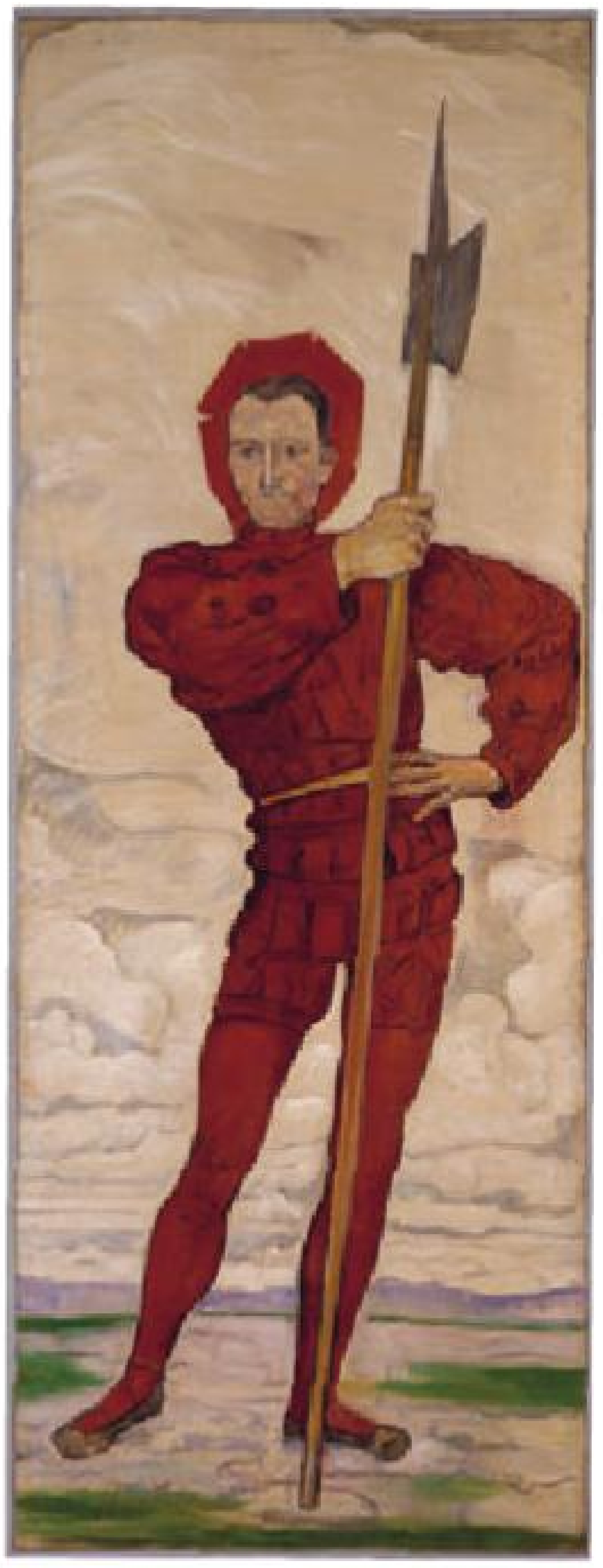
1895

Oil and graphite on canvas

130½ × 49½ in. (331.5 × 125.7 cm)

Foundation for the Arts Collection, Mrs. John B. O'Hara Fund and gift of Nona and Richard Barrett, 1998.198.FA

Commissioned by the Swiss government, *The Halberdier* decorated the façade of the Fine Arts Pavilion of the Swiss National Exposition in Geneva in 1896. Meant to be seen from a great distance, the work was conceived on a large scale with a free brushwork. Even though the figure is based on the form of a historical warrior and inspired by Northern Renaissance prints, Ferdinand Hodler successfully created a modern history painting, mixing robust realism with a bold stylization. Hodler is one of the most noted Swiss painters of modern art history. His distinctive landscapes of Lake Geneva, Alpine scenes, self-portraits, and decorative cycles are regarded as key symbolist and art nouveau works.



ARISTIDE MAILLOL

French, 1861–1944

Flora

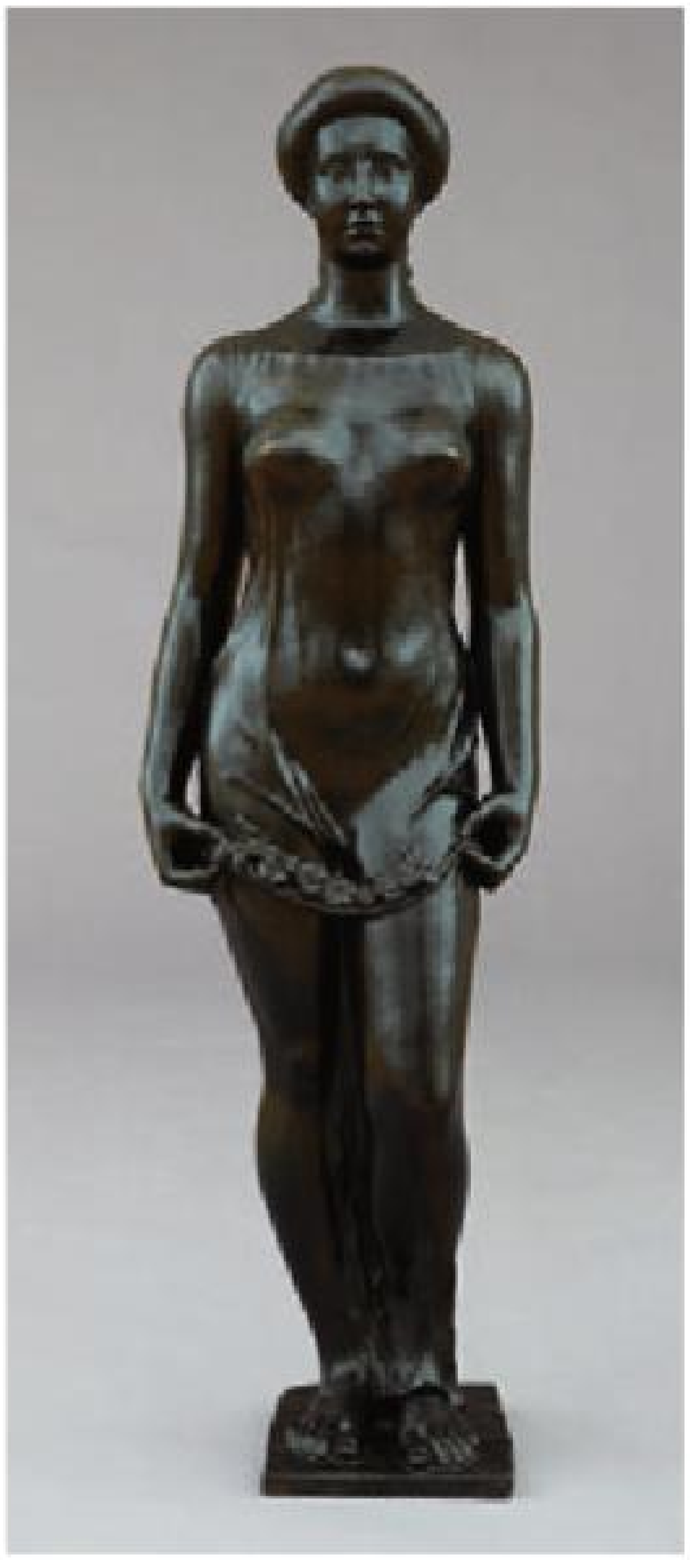
1911

Bronze

65 × 19 × 13½ in. (165.1 × 48.3 × 34.3 cm)

Gift of Mr. and Mrs. Eugene McDermott, 1960.70

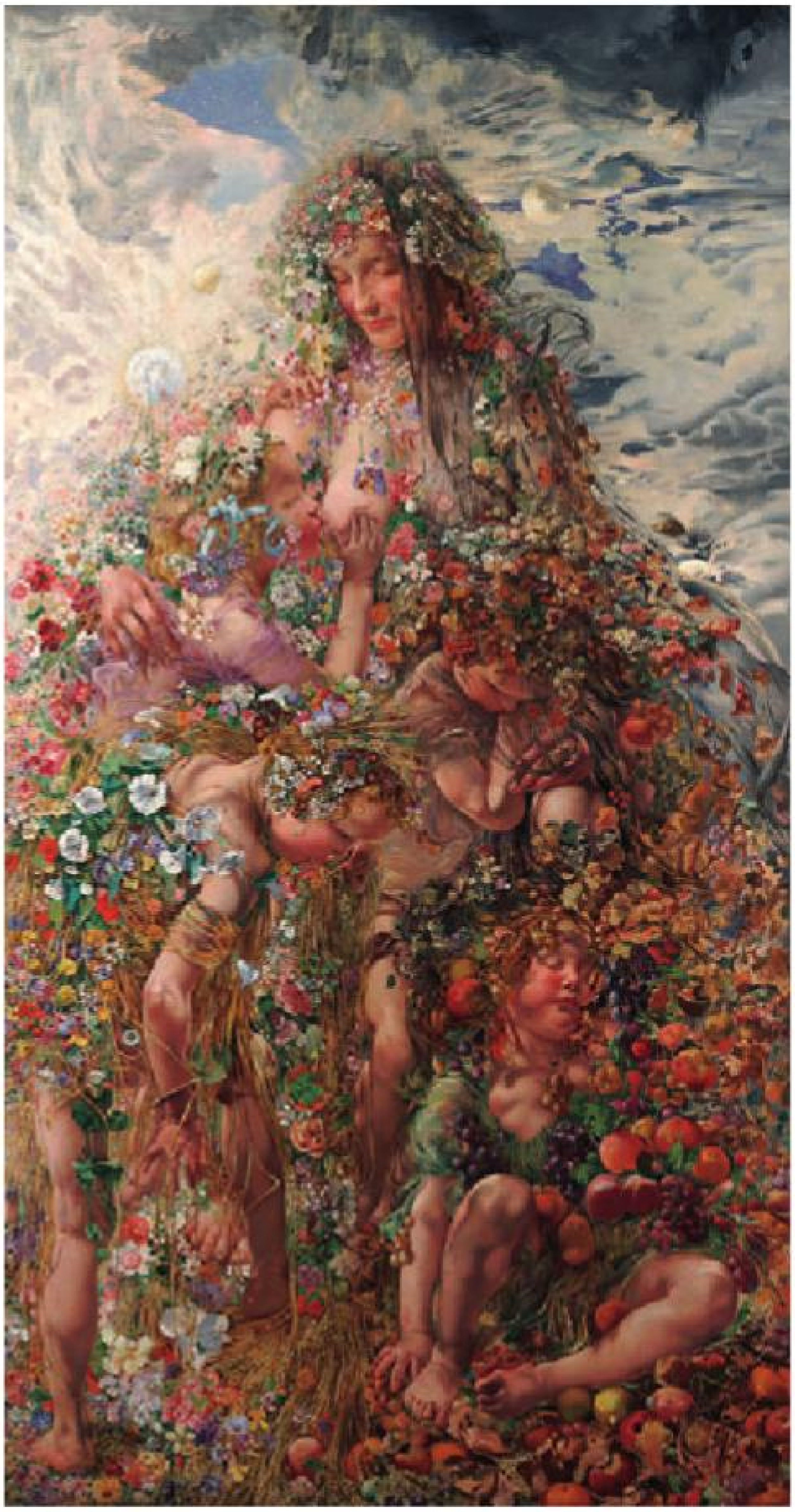
In 1910 the Russian collector Ivan Morosov ordered four statues in gilded bronze from Aristide Maillol for his Moscow palace: *Flora*, *Pomona*, *Spring*, and *Summer*. The statues of *Flora* and *Pomona* were conceived for the music room along with an accompanying set of paintings by Maurice Denis. The commission would establish Maillol's international reputation as a sculptor. Maillol made this beautiful piece after a trip to Greece, and its pleated drapery and soft monumentality show an obvious debt to classical Greek art. This period was one of the most creative and prolific of his career. Maillol later said that *Flora* came to him as a fully formed inspiration that took less than two weeks to realize. The Museum's cast was made by the great bronze foundry of Alexis Rudier.

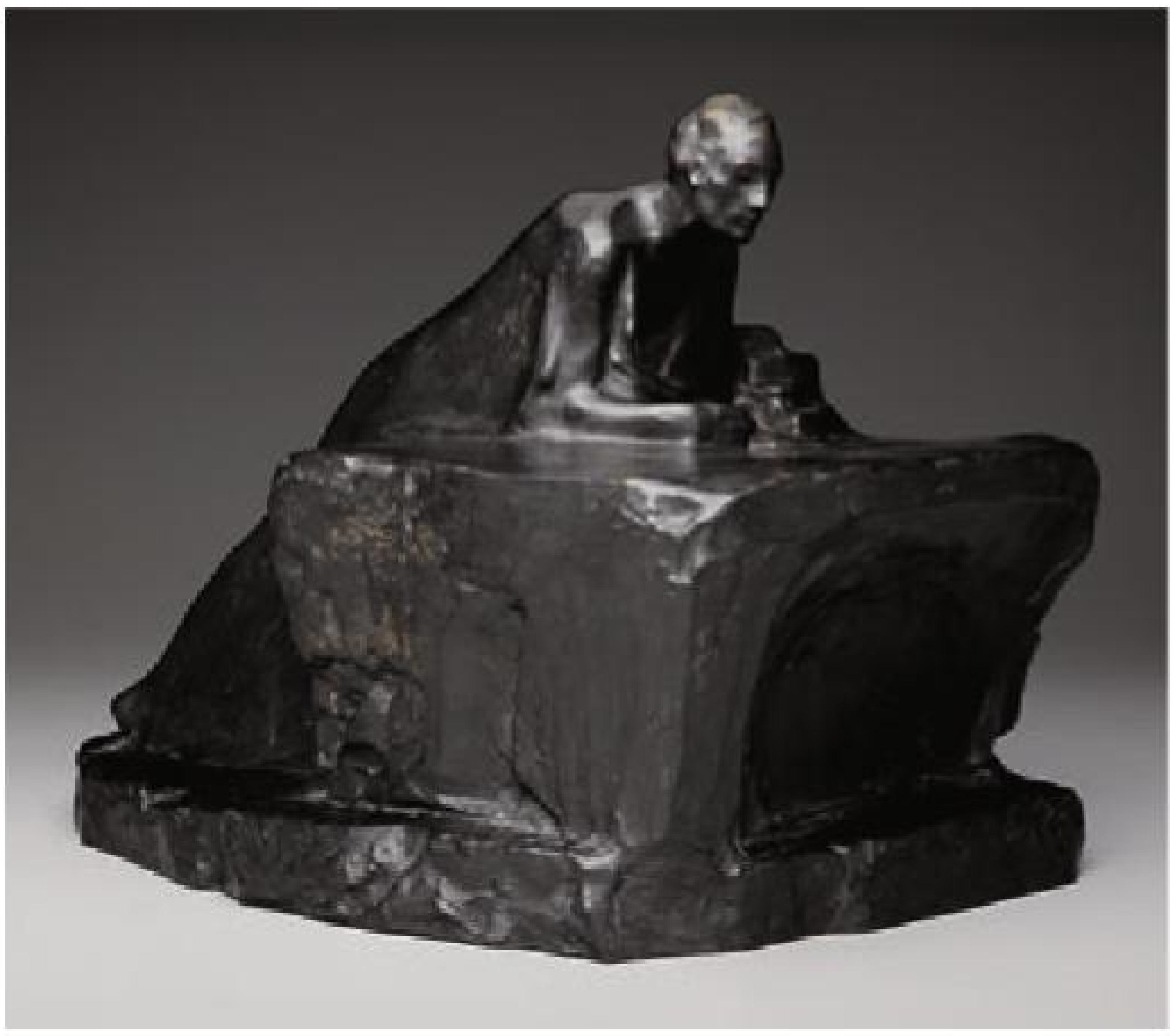


LÉON FRÉDÉRIC
Belgian, 1856–1940

Nature or *Abundance*
1897
Oil on canvas
65 × 35½ in. (165.1 × 90.2 cm)
Foundation for the Arts Collection,
Mrs. John B. O'Hara Fund, 2007.18.FA

Léon Frédéric's dense allegorical painting about the harmony and unity of nature is considered among the most important works produced by the Belgian symbolist movement. It won a gold medal at the Universal Exhibition in Saint Louis in 1904. The central panel of a polyptych, the painting depicts Nature with four children as the four seasons. Nature is represented as a nourishing mother. Spring is at her breast; Winter shivers at her knee; Summer, adorned with wheat sheaves and flowers, leans toward Autumn, sleeping amid a profusion of grapes and fruits. Nature's head separates the light from the darkness, sun from moon and stars. Frédéric became a leading figure among Les Vingt (The Twenty), the progressive Brussels art group he joined in 1893.





GEORGE MINNE

Belgian, 1866–1941

The Orator

1901
Bronze
16¼ × 15⅜ × 22⅝ in. (41.3 × 39.1 × 57.5 cm)
The Roberta Coke Camp Fund, 1988.13

George Minne's sculptures generally depict fragile, emaciated adolescent figures, but this work represents the strong, mature form of a preacher overlooking his audience. Compact and suggesting mass, its irregular, angular shape instills the composition with an unexpected dynamism. Influenced by Belgian symbolist writers such as Maurice Maeterlinck, whose poems expressed the anxieties of human spiritual life, Minne exhibited during the 1890s with Les Vingt (The Twenty), a Belgian group devoted to showing the most up-to-date European art.

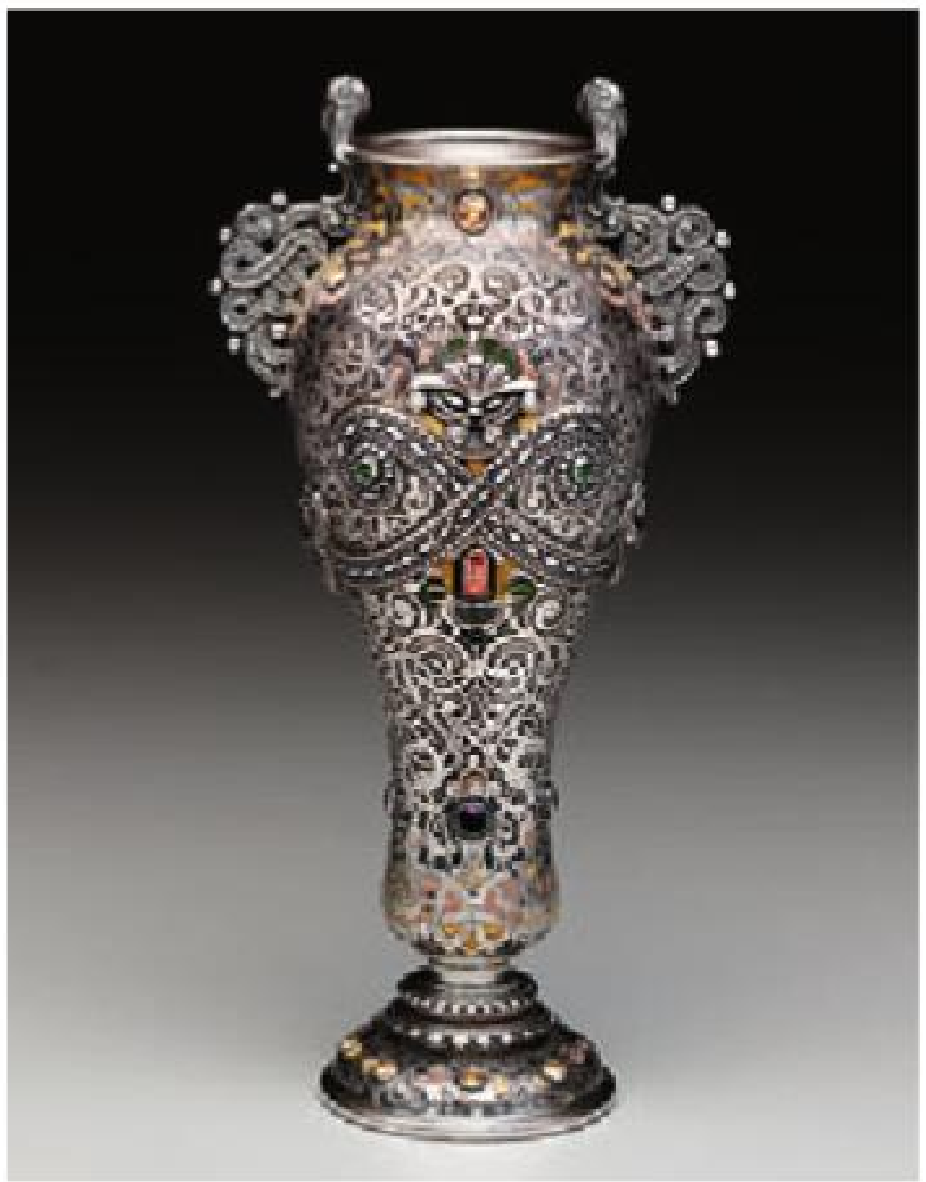
GEORGE PAULDING FARNHAM, designer

American, 1859–1927

Vase (for the Pan-American Exposition, Buffalo, New York)

1901
Tiffany & Co., founded 1837, manufacturer, New York, New York
Silver, enamel, citrines, and garnets
8 × 4 in. diam. (20.3 × 10.2 cm)
Discretionary Decorative Arts Fund, 2009.40

The head of the silver and jewelry departments of Tiffany & Co., George Paulding Farnham set the artistic direction for the company's exhibits at world's fairs. For this magnificent vase, created for the 1901 Pan-American Exposition in Buffalo, New York, he continued his exploration of a Viking theme first seen in Tiffany's works a decade earlier at the Chicago World's Columbian Exposition of 1893. Like many late nineteenth-century designers, Farnham frequently turned to "exotic" cultures for inspiration but with little regard for historical authenticity. The body of the vase is wrapped in a complex pattern of engraved and etched scrolls and masks, and inset with semiprecious gemstones and enameling. Intertwined strapwork handles culminate in stylized bird heads.



JOHN WHITE ALEXANDER

American, 1856–1915

Miss Dorothy Quincy Roosevelt (Later Mrs. Langdon Geer)

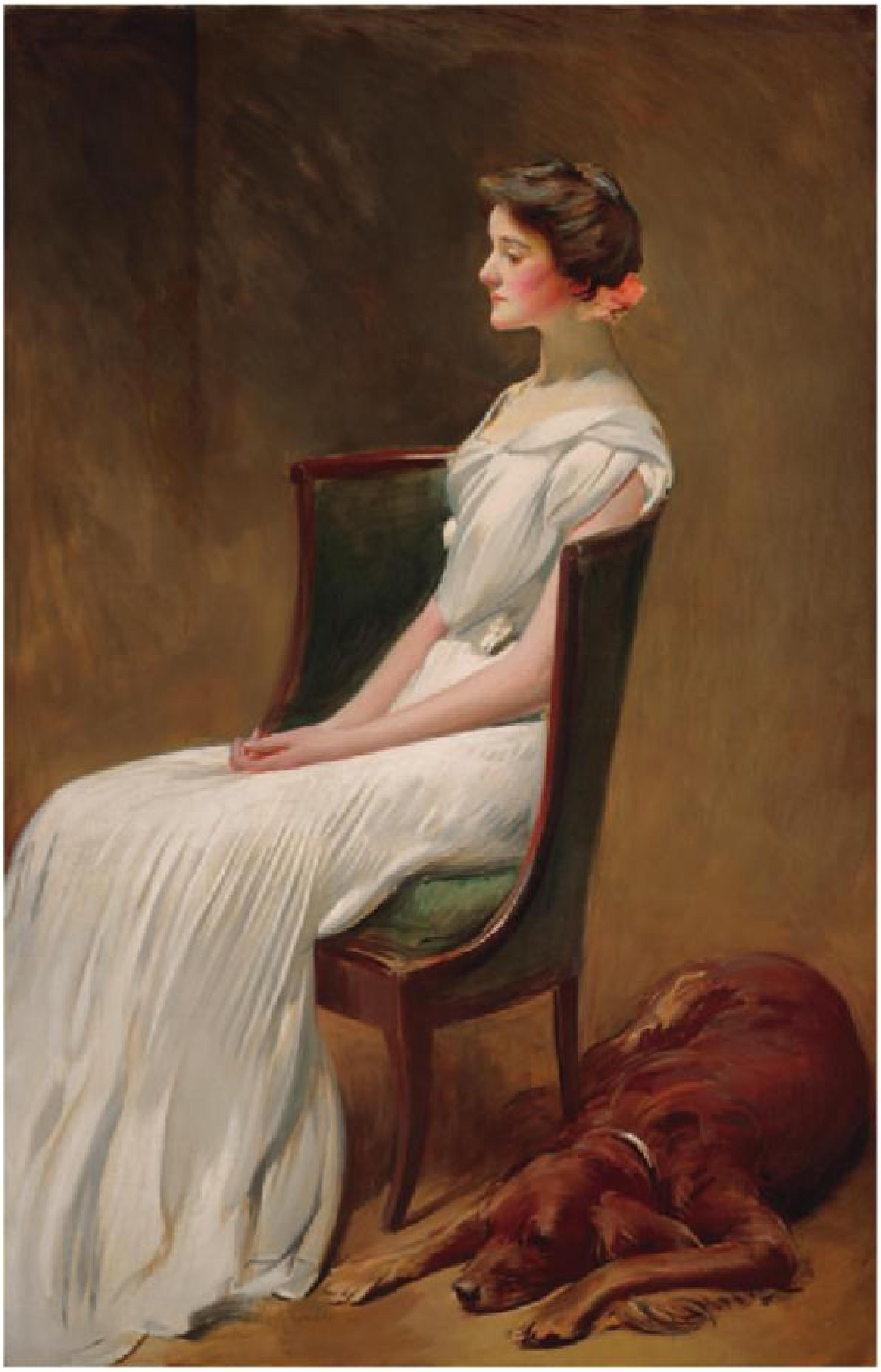
1901–1902

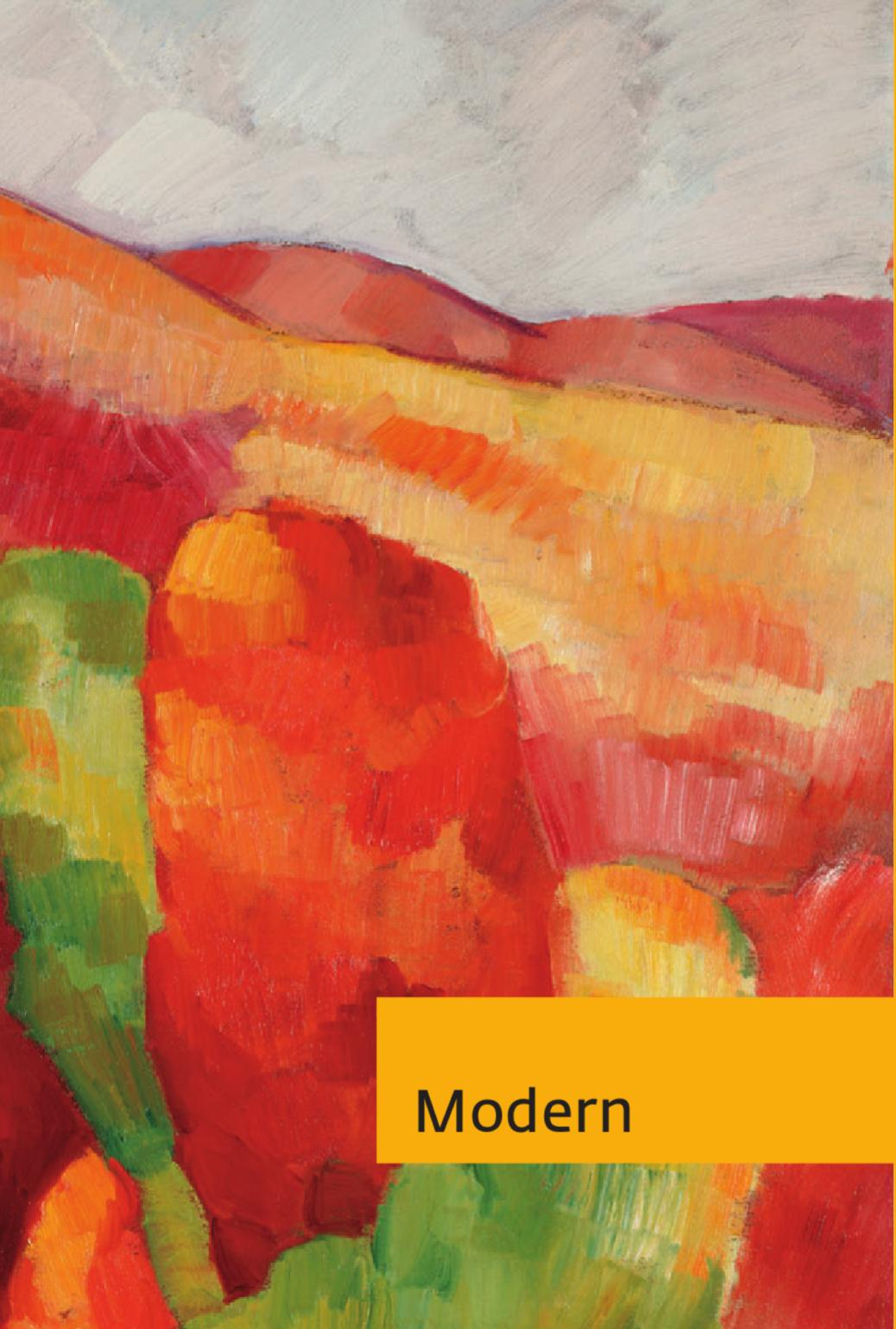
Oil on canvas

60 × 40 in. (152.4 × 101.6 cm)

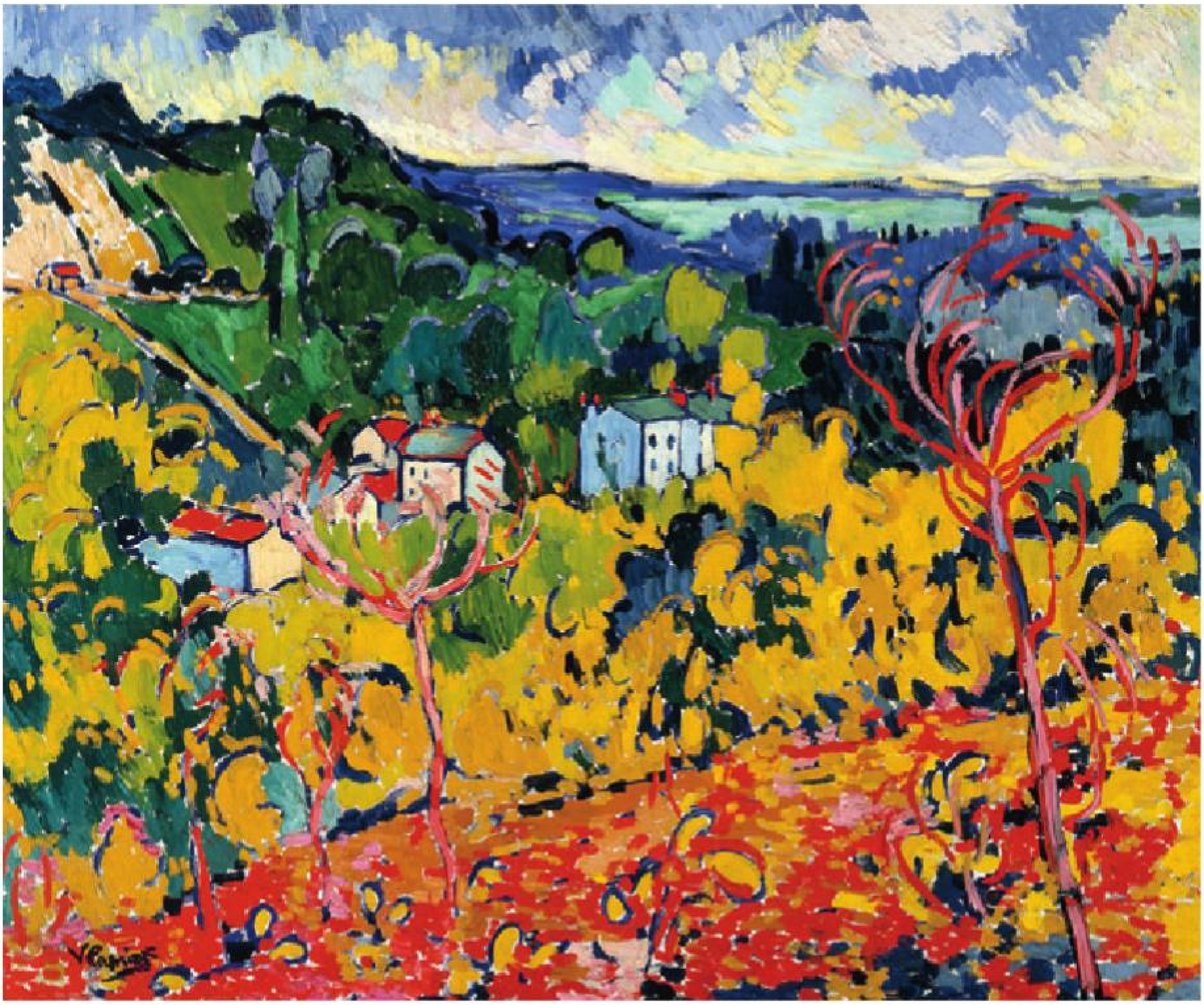
Gift of the Pauline Allen Gill Foundation in memory of Pauline Gill Sullivan, 2007.36

The portrait of Dorothy Roosevelt was executed in 1901–02, when John White Alexander returned to the United States from a recent ten-year stay in Europe. The sitter, the first cousin of President Theodore Roosevelt, was soon to marry Langdon Geer. The portrait effortlessly demonstrates the refined formalism that made Alexander a sought-after portraitist. The simplicity of the composition—a solitary seated figure accompanied by a dog—allows for a focus on Miss Roosevelt, whose grace is emphasized by the sweeping brushwork that defines her tall, elegant figure. Alexander studied in both Paris and Munich, and subsequently became friends with the expatriate American artist James Abbott McNeill Whistler, whose influence can be seen in the somewhat melancholy nature of this portrait.





Modern



MAURICE DE VLAMINCK
French, 1876–1958

Bougival
c. 1905
Oil on canvas
32½ × 39⅝ in. (82.6 × 100.7 cm)
The Wendy and Emery Reves Collection,
1985.R.82

In 1905 a group of artists led by Henri Matisse and including André Derain, Maurice de Vlaminck, Albert Marquet, Georges Rouault, and Kees van Dongen exhibited at the Salon d'Automne. They were quickly nicknamed the Fauves (Wild Beasts). Their paintings were stylistically linked by the pure colors of the neo-impressionist movement as well as by an aggressive brushstroke and a subjective, nonrealistic palette. This painting, one of the very best that Vlaminck made during his Fauve period, embodies perfectly the qualities of the group. The striking red foreground, the strong yellow of the trees, and the pure blue of the background build a strong landscape in which movement and structure are perfectly balanced. The landscape of Bougival had seduced many artists before Vlaminck, including impressionists such as Pierre-Auguste Renoir and Alfred Sisley, who enjoyed painting in this rural village near Paris.

WASSILY KANDINSKY

Russian, active in Germany, 1866–1944

Murnau, Burggrabenstrasse 1

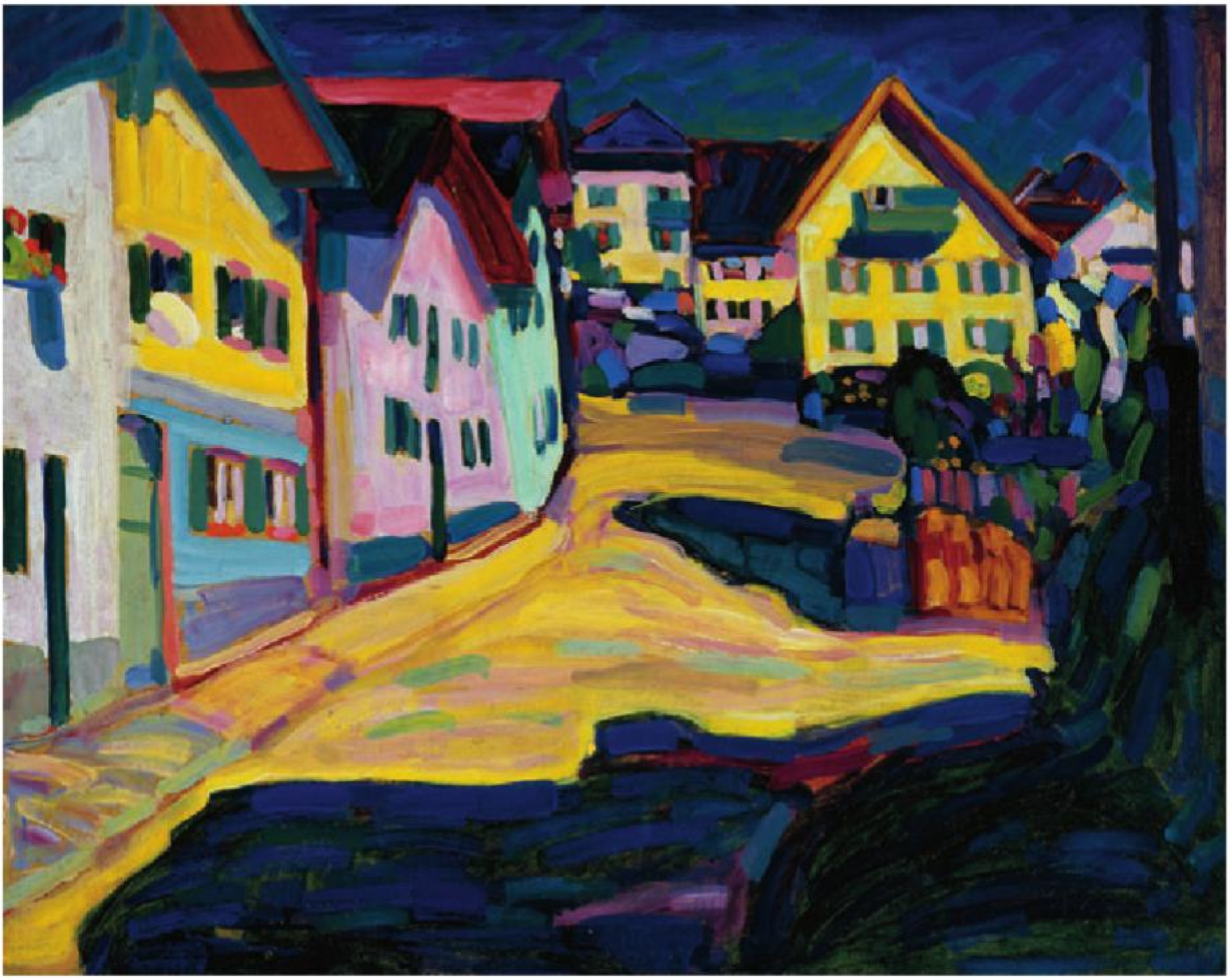
1908

Oil on paper mounted on Masonite

19¾ × 25 in. (50.5 × 63.5 cm)

Dallas Art Association Purchase, 1963.31

This view of Murnau is one of the earliest urban landscapes Wassily Kandinsky painted in this town at the foot of the Bavarian Alps. Similar to examples from the French Fauve (Wild Beasts) movement of almost the same period, the painting shows the liberating effect of strong colors. It was during these crucial years that Kandinsky and his companion, Gabriele Münter, launched—with Franz Marc, Lionel Feininger, August Macke, Alexej von Jawlensky, Marianne von Werefkin, and Albert Bloch—the Blaue Reiter (Blue Rider), one of the most progressive and inventive artistic groups in Germany. Shortly thereafter, Kandinsky made a radical shift toward abstraction. Münter kept this painting in her Murnau house until 1957, having hidden it and other Blaue Reiter works from the Nazis during the Third Reich.



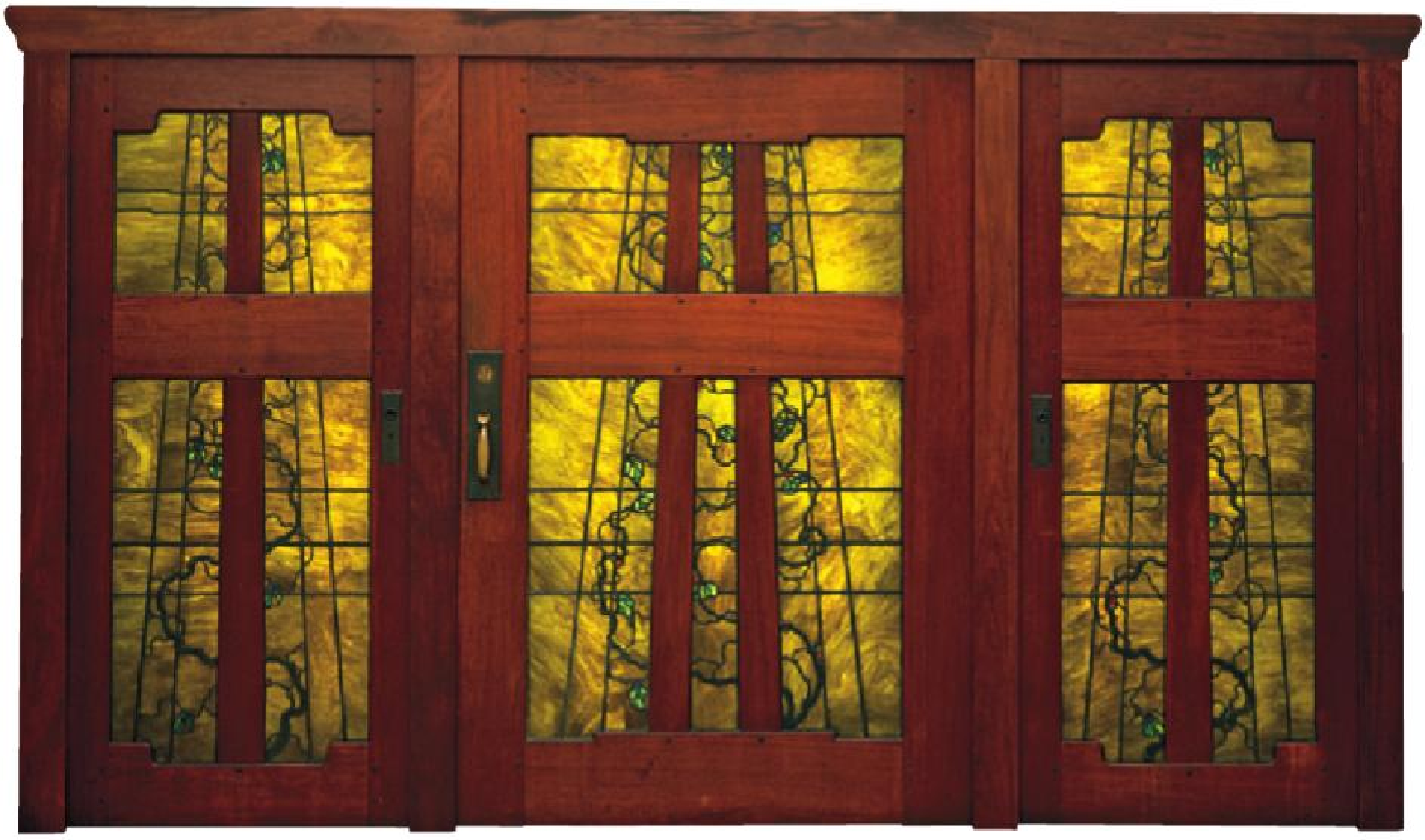
CHARLES SUMNER GREENE, designer
American, 1868–1957

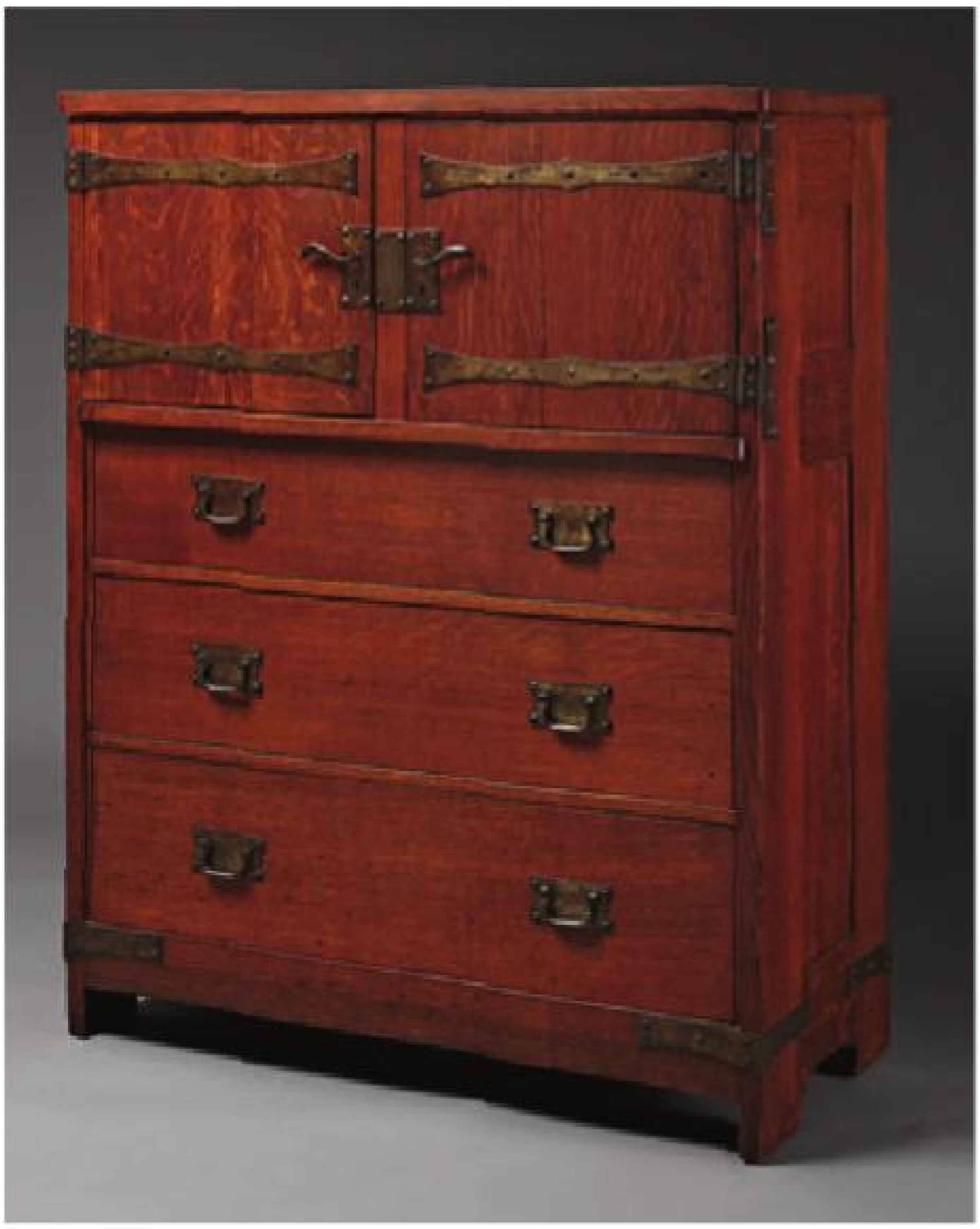
HENRY MATHER GREENE, designer
American, 1870–1954

Front doors from the Robert R. Blacker House

1907
Peter Hall Manufacturing Company and Sturdy-Lange Art Glass Studios, makers, Pasadena, California
Glass, lead, and teak
77½ × 149 × 2 in. (196.9 × 378.5 × 5.1 cm)
General Acquisitions Fund with additional support from Friends of the Decorative Arts, 20th-Century Design Fund, Dallas Symposium, Professional Members League, Decorative Arts Acquisition Fund, and Dallas Glass Club, 1994.183.a–c

The warm colors, meandering vine motif, and elegant composition of these doors echo the overall scheme for the Robert R. Blacker House in Pasadena, California, designed by architects Henry Mather Greene and Charles Sumner Greene. The house was one of their largest and most important commissions, reflecting both their interest in Asian forms and the ideals of the Arts and Crafts movement. The Greenes completed designs for all of the components of the property, including outbuildings, lighting fixtures, and furniture, all of which were executed with a high degree of sophistication. The abstracted vegetative design of the leaded glass echoed the elaborate garden, which originally lay beyond, drawing an image of nature within the home, yet, with its swirling art glass, maintaining privacy for its owners. The doors are among the most significant of the Greenes' glass works and are masterpieces of Arts and Crafts design.



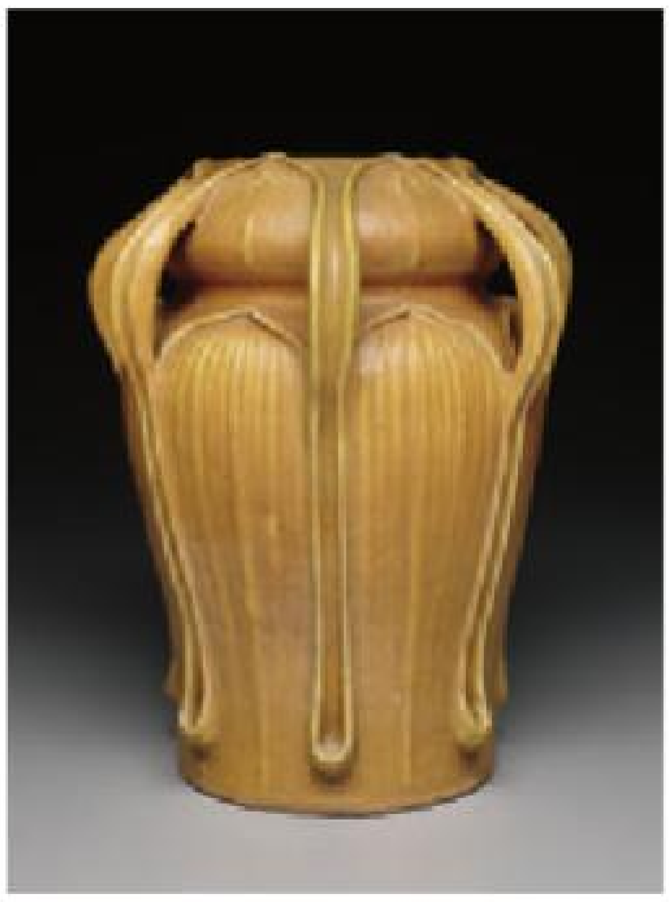


GUSTAV STICKLEY
American, 1858–1942

Linen chest

1903
Attributed to John Seidemann, American, born Germany,
c. 1858–1924, maker
United Crafts, 1901–1903, Eastwood, New York
Oak and iron
54¼ × 44⅞ × 20¼ in. (137.8 × 114 × 51.4 cm)
The Eugene and Margaret McDermott Art Fund, Inc., facilitated
by American Decorative Art 1900 Foundation, 2008.22.McD

This linen chest, with its massive strap hinges and architectonic form, was specially created for Gustav Stickley's 1903 Syracuse Arts and Crafts exhibition, where it was presented as part of a model dining room. After 1900, Stickley, a leading American proselytizer for the Arts and Crafts movement, had focused his firm's efforts on the production of simple, well-constructed, functional furniture. Expressing solidity and permanence, these furnishings evoked a romantic pre-industrial past through expressions of hand-craftsmanship, yet were intended for the modern American home. Unlike his firm's production designs, which were constructed in his Eastwood, New York, factory for sale in retail centers across the United States, a stamped mark suggests this chest may have been made for Stickley by John Seidemann, a German émigré cabinetmaker.



ATTRIBUTED TO GEORGE R. PRENTISS KENDRICK, designer
American, 1850–1919

Vase

Designed c. 1898
Grueby Faience Company, 1897–1919, manufacturer,
Boston, Massachusetts
Earthenware
11⅛ × 9⅜ × 9⅜ in. (28.3 × 23.9 × 23.9 cm)
Gift of Dr. and Mrs. Edgar G. McKee, 2008.96

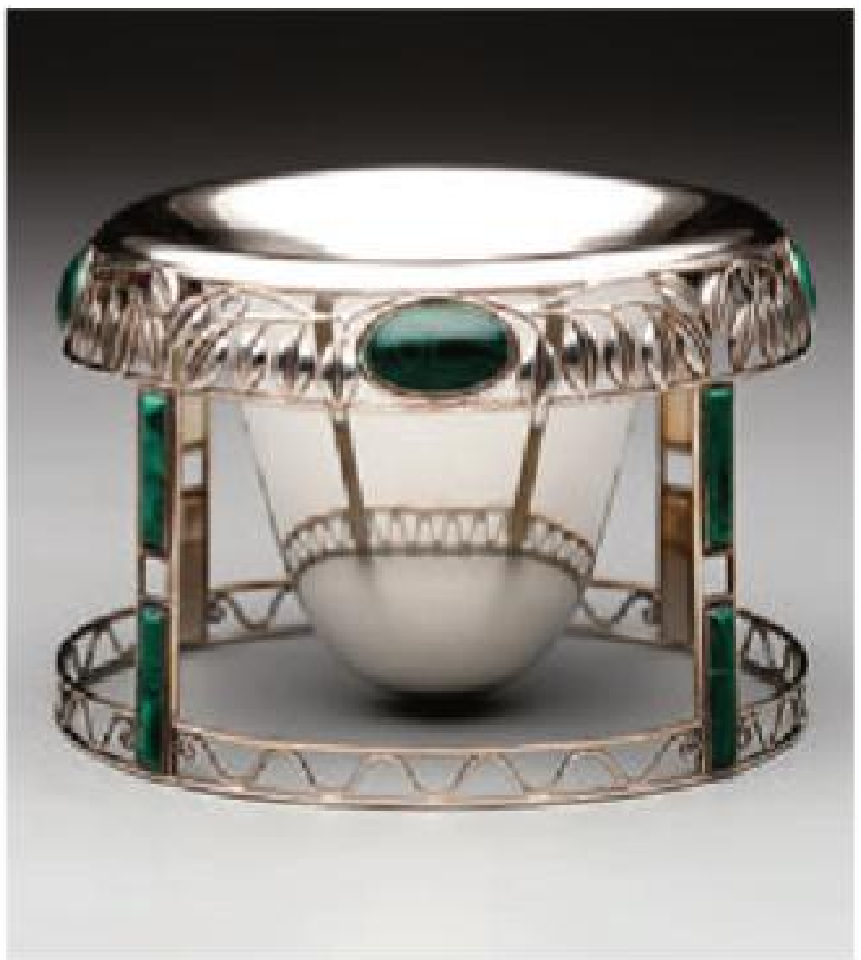
The reticulated form, rich ochre glaze, and deeply sculpted leaves of this vase by one of Boston's leading art pottery makers mark it as an exceptional example of American Arts and Crafts pottery. Designer George Prentiss Kendrick produced a number of works for the Grueby Faience Company at the turn of the century; many, such as this example, were a response to the influence of progressive art nouveau pottery of French firms. The acclaim for Grueby's vegetative designs with soft matte glazes and carved surface decoration continued, with the pottery earning awards at several expositions.

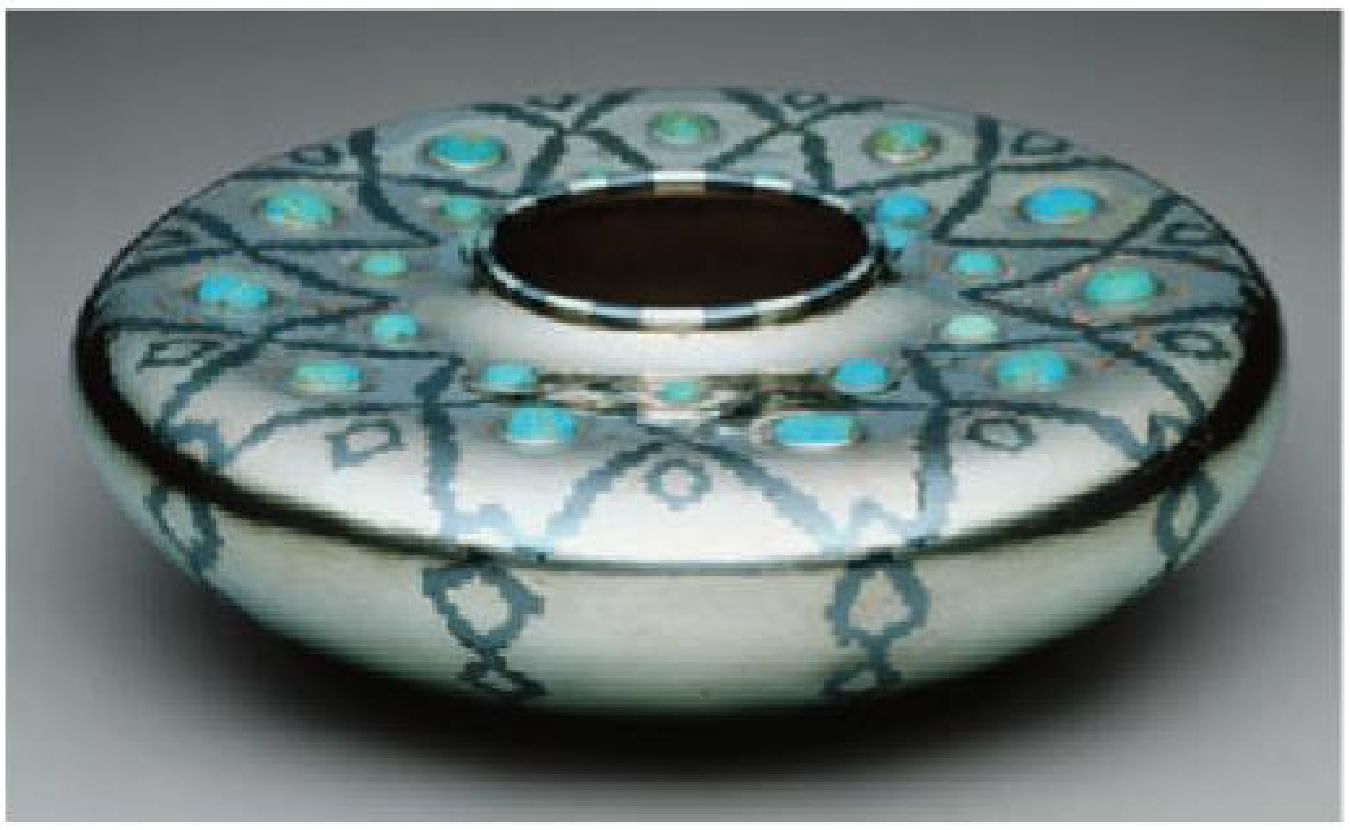
JOSEF HOFFMANN, designer
Austrian, 1870–1956

Flower vase

1910
Adolf Erbrich, born 1874, maker
Wiener Werkstätte, 1903–1932,
Vienna, Austria
Silver with malachite
4 × 6 in. diam. (10.2 × 15.2 cm)
Gift of the Junior Associates, 2004.9

This inverted bell-shaped bowl-on-stand, with delicate wirework banding punctuated by malachite accents, was the brainchild of architect Josef Hoffmann, who co-founded both the Vienna Secession (1897) and the Wiener Werkstätte (Vienna Workshops) (1903). The guiding principle of the Werkstätte was that it was "better to work for ten days on one item than to produce ten items in one day." Although the products were intended for an upper-middle-class market rather than an aristocratic clientele, their meticulous craftsmanship made them luxury items.





GEORGE PAULDING FARNHAM, designer
American, 1859–1927

Zuni bowl

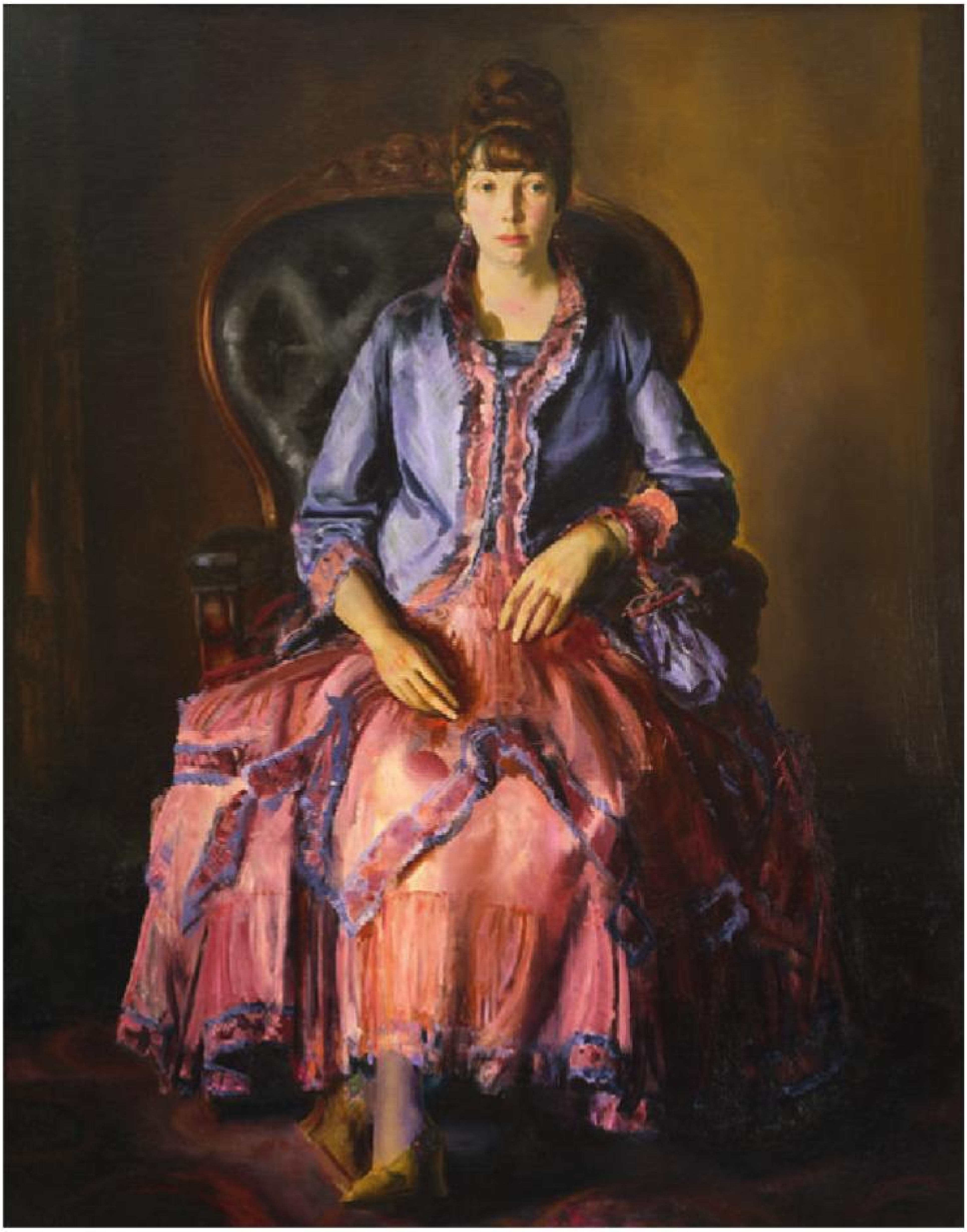
1900
Tiffany & Co., founded 1837, manufacturer, New York,
New York
Silver, niello, and turquoise
3⅜ × 11¾ in. diam. (8.6 × 29.9 cm)
Anonymous centennial promised gift, PG.2004.2

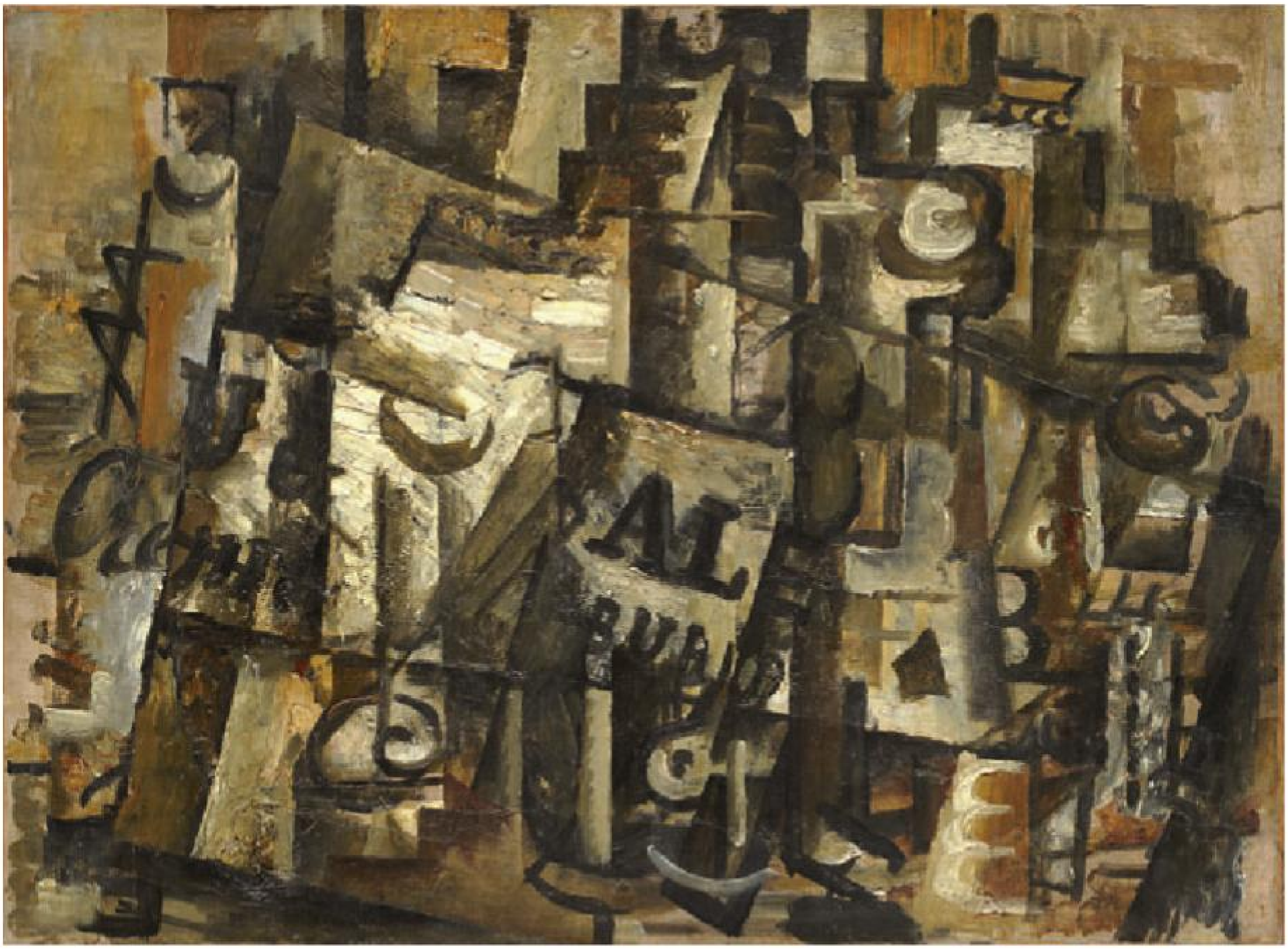
Inspired by the romance of the "noble savage" and Native American pottery and basketry, beginning in the 1890s Tiffany & Co. designer George Paulding Farnham created a series of silver vessels to be presented at major expositions. Among the works exhibited by the firm at the Paris Exposition of 1900, the *Zuni* bowl was the most elegantly refined, with the decoration of its low, sweeping form limited to turquoise cabochons and geometric patterns in niello upon its shoulder. Farnham, recently named art director for the company, worked with gemologist George Frederick Kunz to realize many of these gem-studded vessels.

GEORGE W. BELLOWS
American, 1882–1925

Emma in a Purple Dress
1920–1923
Oil on canvas
63 × 51 in. (160 × 129.5 cm)
Dallas Art Association Purchase, 1956.58

George W. Bellows worked on this portrait of his wife, Emma Story, for more than three years. She later wrote: "I remember the terrific struggle George had with the head. He scraped it out again and again. Finally one day he said 'Get up on the model stand and I'll have another try.' I said, 'Well—you had better make it snappy, this dress will not hold out much longer.' That afternoon everything worked together for good—the head just flew on—and the painting was finished." Bellows belonged to the Eight, also known as the Ashcan school, whose members typically chose socially charged urban scenes for their subjects. Bellows is best known for his boxing scenes, but he also produced moving portraits, as seen in this intimate example.





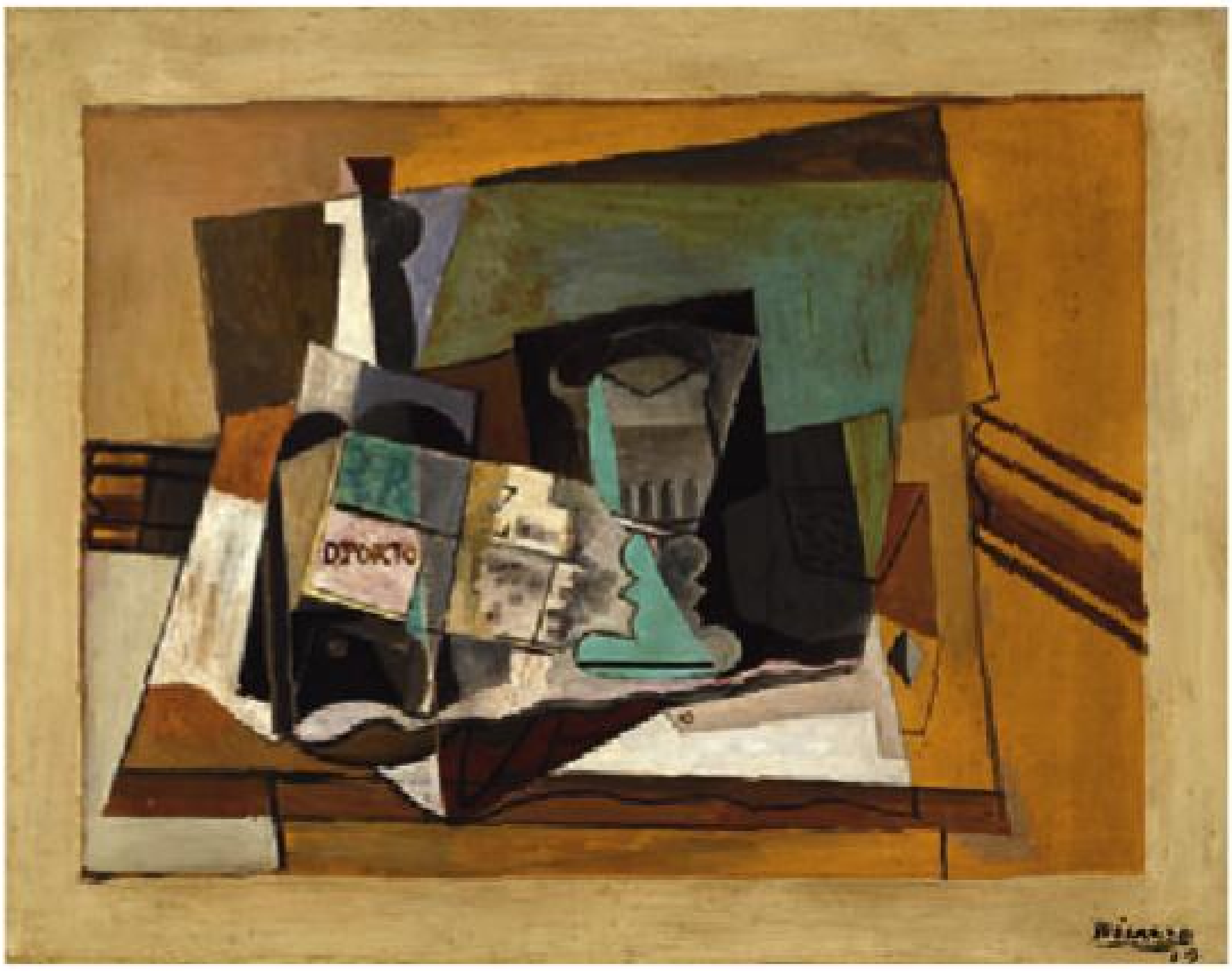
GEORGES BRAQUE
French, 1882–1963

Still Life with Bottles and Glasses
1912
Oil on canvas
13 × 18 in. (33 × 45.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc., given in honor of Deedie Rose and J. E. R. Chilton, 1998.72.McD

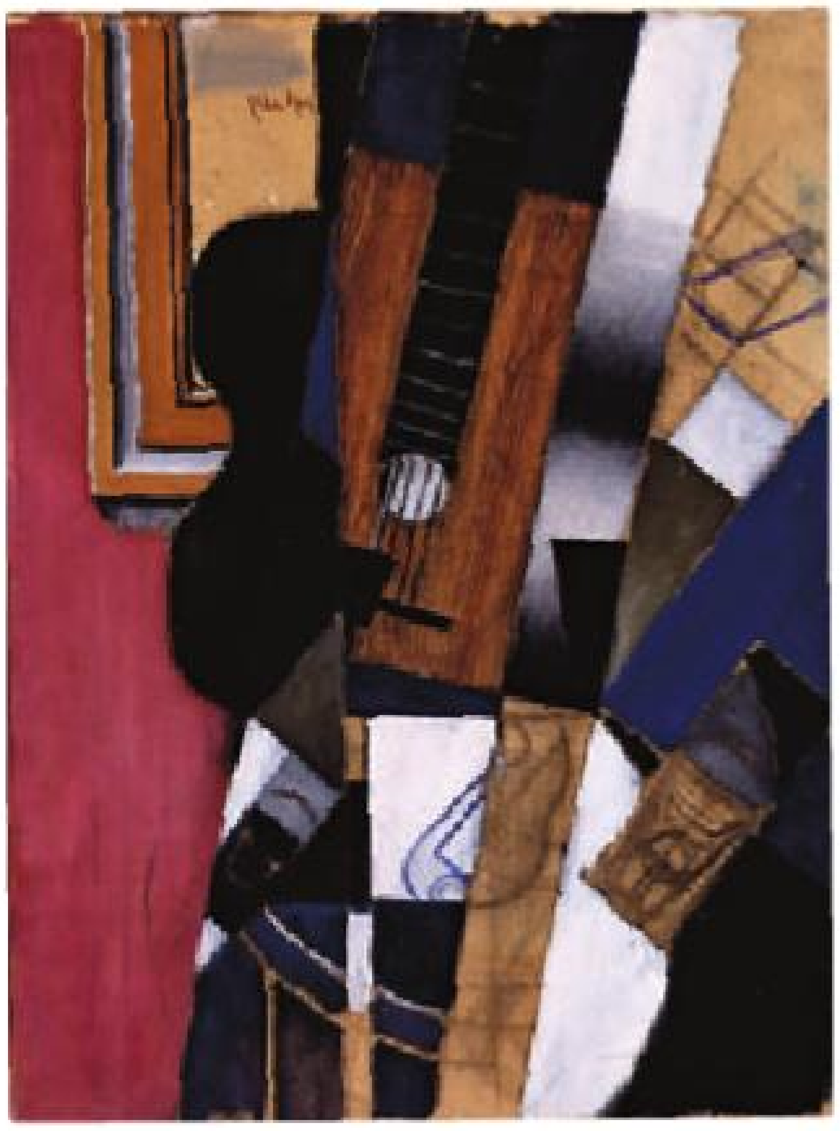
This still life embodies the essential characteristics of analytical cubism, the revolutionary mode of painting developed by Georges Braque and Pablo Picasso between 1908 and 1912. The artists visually analyzed their subjects, taking apart their external and internal surfaces and re-presenting them from different points of view in a single plane. Although each item in this painting is reduced to a simplified geometry and then compressed to an extreme, one can still discern a liquor bottle, a wine glass, another bottle, and a playing card, all typical objects in cubist works. With its dense, almost flat, aspect and nearly monochromatic palette, the painting precedes by only a few months Braque's shift toward papier-collé collage. The painting once belonged to the dealer Daniel Kahnweiler, an early champion of Picasso and Braque.

PABLO PICASSO
Spanish, 1881–1973

Bottle of Port and Glass
1919
Oil on canvas
18 × 24 in. (45.7 × 61 cm)
Museum League Purchase Fund, The Cecil and Ida Green Foundation, Deedie and Rusty Rose, The Pollock Foundation, Mary Noel Lamont and Bill Lamont, Mr. and Mrs. Thomas O. Hicks, Howard E. Rachofsky, an anonymous donor, Mrs. Charlene Marsh in honor of Tom F. Marsh, Gayle and Paul Stoffel, Mr. and Mrs. George A. Shutt, Dr. Joanne Stroud Bilby, Mr. and Mrs. Barron U. Kidd, Natalie H. (Schatzie) and George T. Lee, Mr. and Mrs. Jeremy L. Halbreich, Dr. and Mrs. Bryan Williams, and Mr. and Mrs. William E. Rose, 1998.73



Bottle of Port and Glass exemplifies the last stage of the synthetic cubism that Pablo Picasso adopted in 1912 as he continued to address issues of perception and pictorial notation. The schematicized pipe and pouch of tobacco and the blunt profile of the stemmed glass are characteristic of these years. The inclusion of words and lettering is another element in Picasso's probing of reality and image making.



JUAN GRIS
Spanish, 1887–1927

Guitar and Pipe
1913
Oil and charcoal on canvas
25½ × 19¾ in. (64.8 × 50.2 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1998.219.McD

In 1913 the cubist Juan Gris abandoned his former, essentially linear, approach and reinvented his art. Emulating papier collé, a technique combining painting and collage, Gris developed a new spatial structure in which planes overlap without any transparency—what he called "flat, colored architecture." In *Guitar and Pipe*, the composition is mainly vertical, incorporating elements of a guitar, the simple design of a pipe, and the corner of a frame. The saturated colors foreshadow the next generation of more decorative still lifes by Gris. The painting once belonged to the influential Marcel Duchamp, who received it as a gift from the artist.

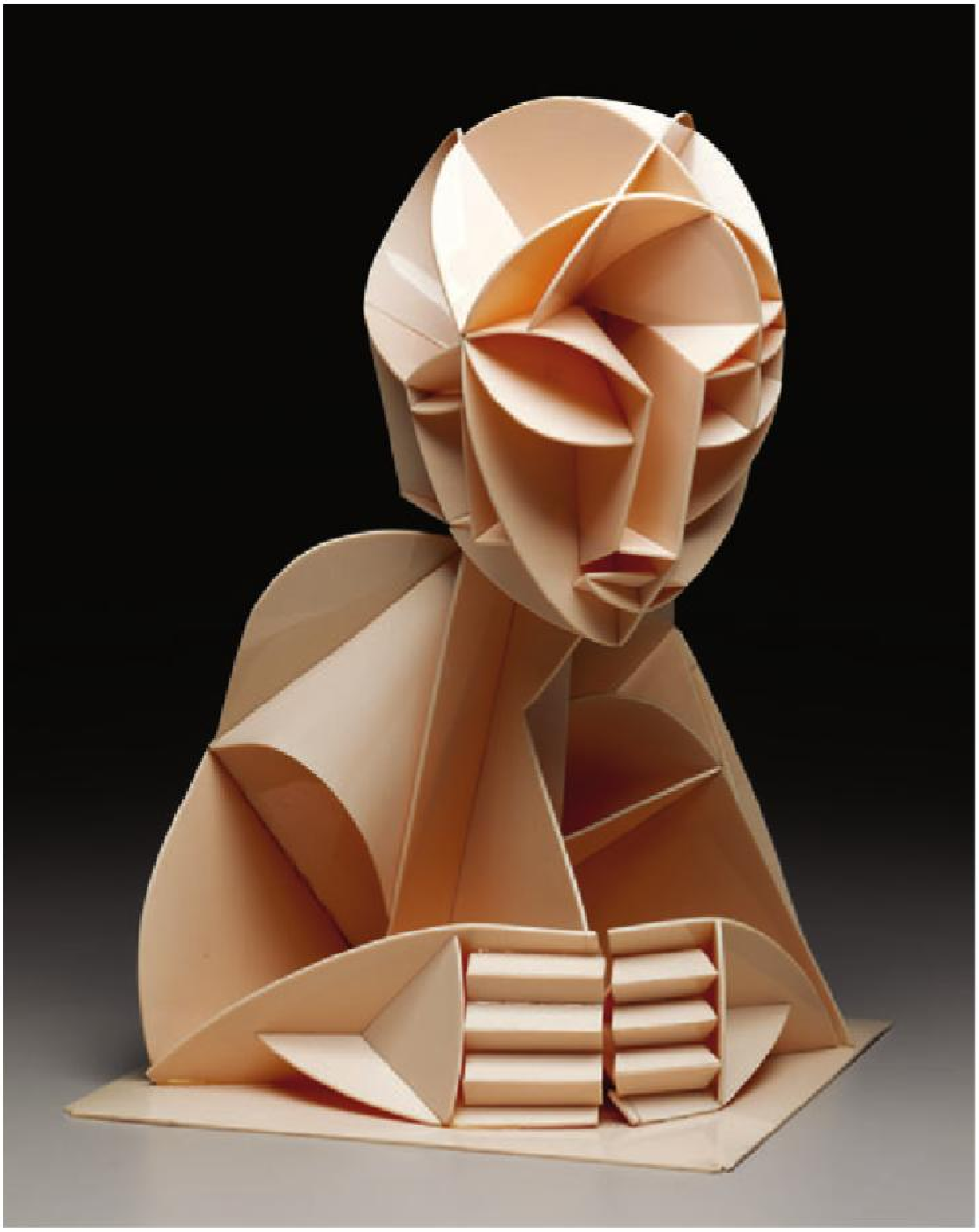
NAUM GABO

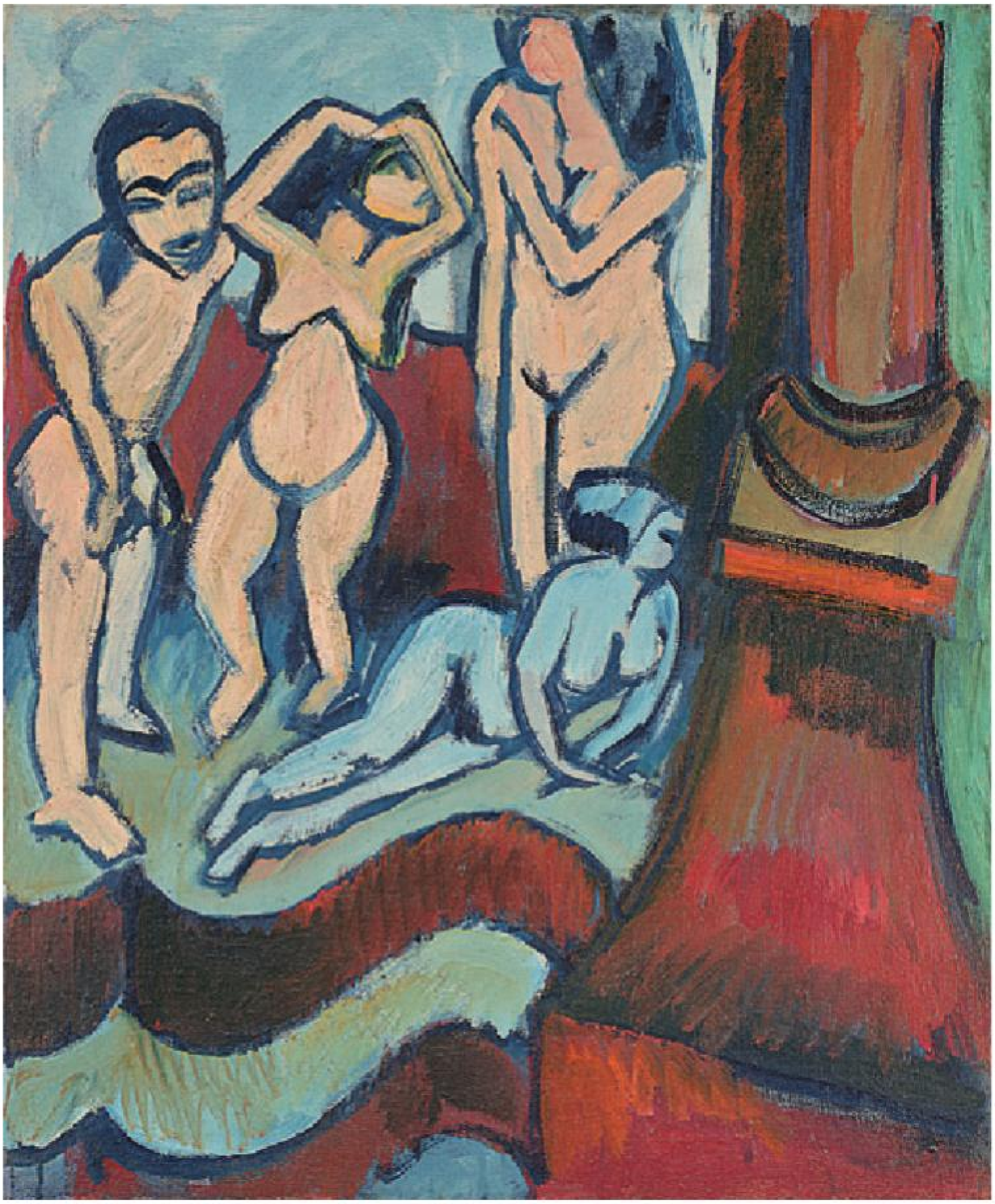
American, born Russia, 1890–1977

Constructed Head No. 2

Original design 1916; ivory rhodoid (celluloid) version 1923–1924
Ivory rhodoid (celluloid)
17 × 12¼ × 12¼ in. (43.2 × 31.1 × 31.1 cm)
Edward S. Marcus Memorial Fund, 1981.35

Naum Gabo, a leading proponent of the Russian avant-garde constructivist movement, is one of the seminal artists of modern sculpture. Influenced by cubism's fragmentation of anatomy, futurism's rejection of the past, and the bold form of African sculpture, Gabo radically abstracted the human figure. *Constructed Head No. 2* belongs to an iconic series of four figural compositions, all conceived between 1915 and 1917, while Gabo waited out World War I in neutral Norway. In these sculptures, he emphasized space more than mass by arranging flat or curved planes to intersect in a honeycombing effect. He made the first model for this head in cardboard, probably due to the scarcity of more durable materials during the war. In 1917 Gabo created a new, larger model in galvanized iron, and in 1923, this one, pioneering the use of ivory rhodoid as a sculptural material.



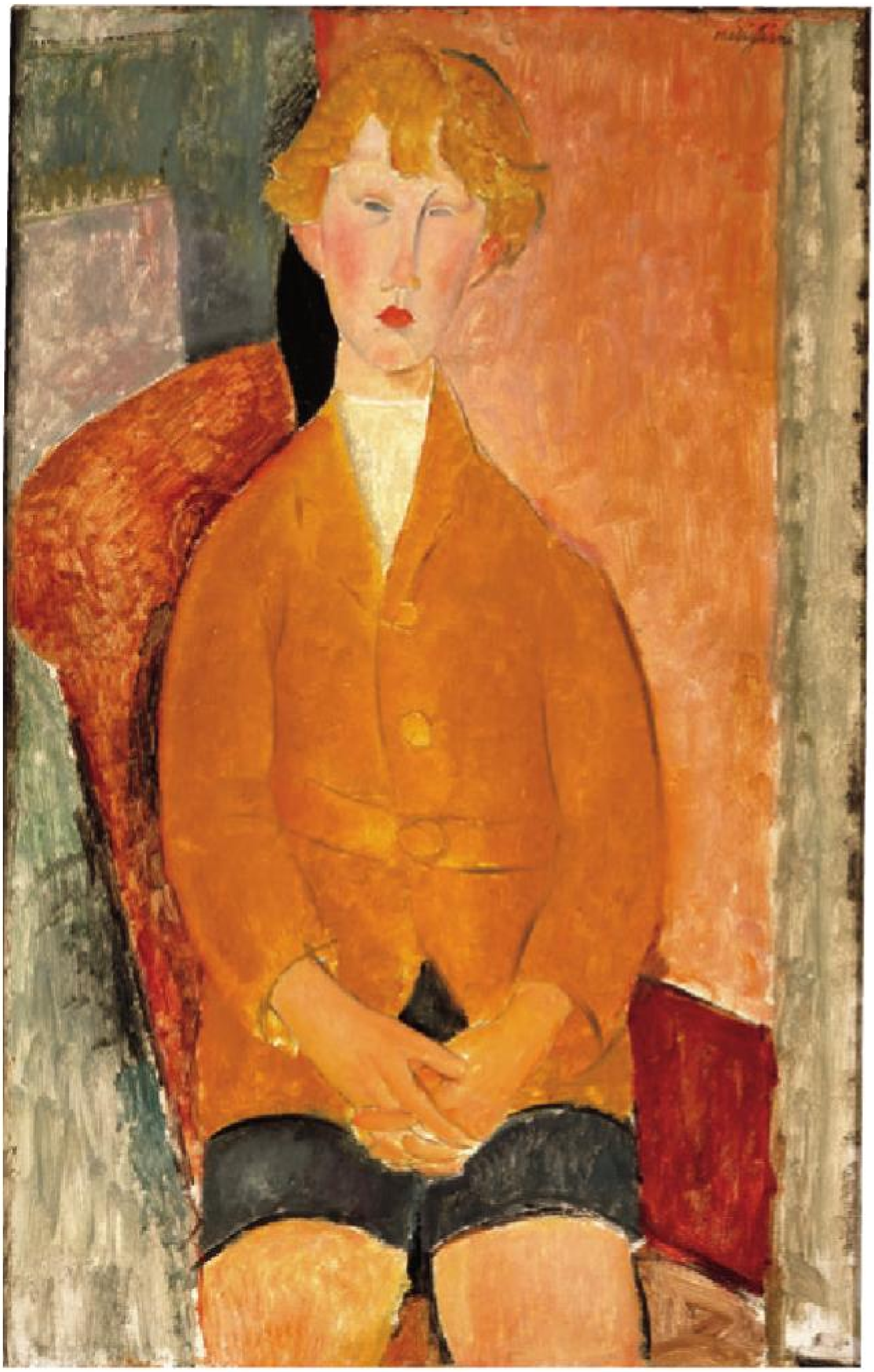


ERNST LUDWIG KIRCHNER
German, 1880–1938

Four Wooden Sculptures (RECTO) / *Ice Skater* (VERSO)

1912/1929–1930
Oil on canvas
27¾ × 23¾ in. (70.5 × 60.3 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 2010.16.a–b

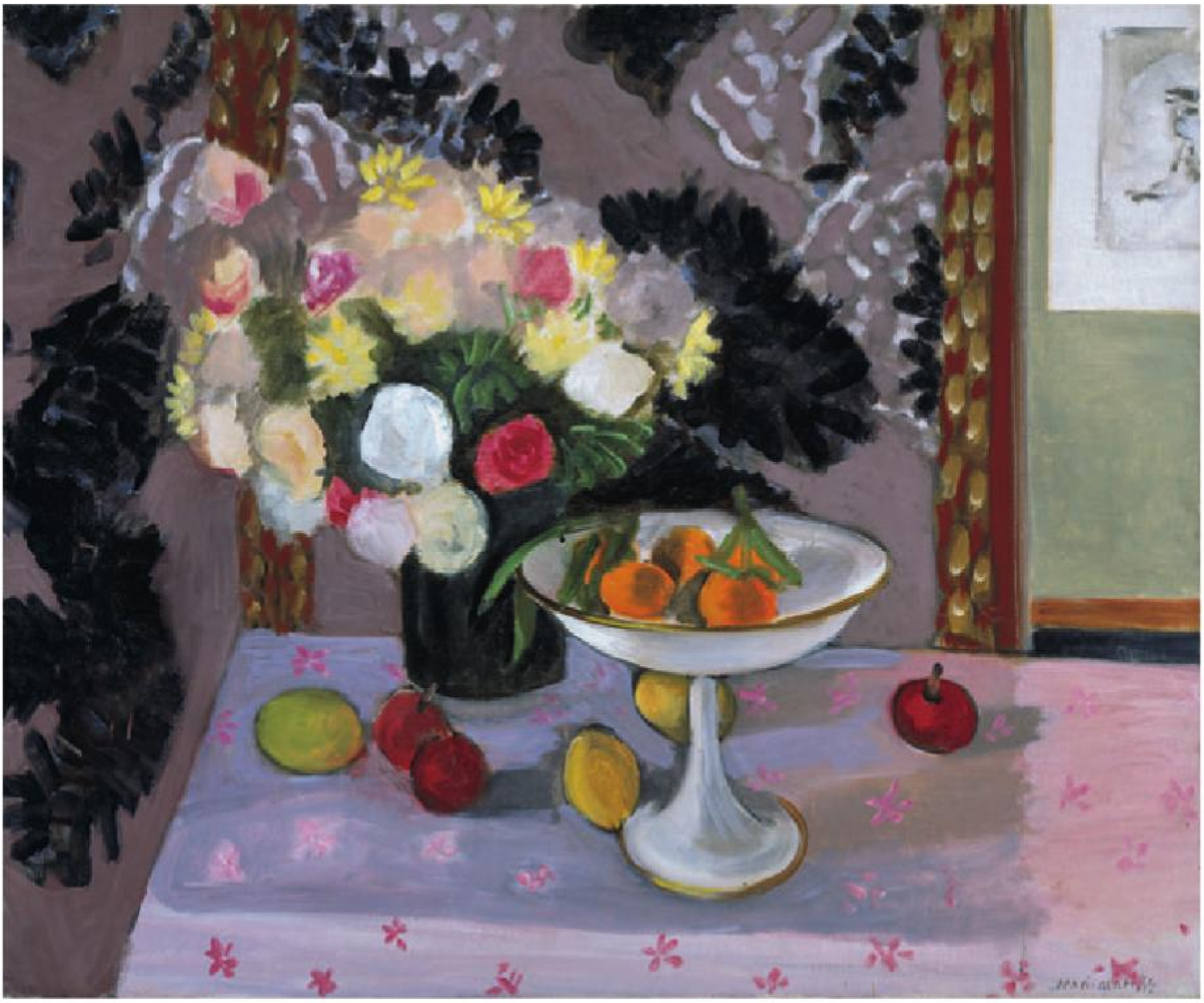
This intriguing image at first seems to show a strange assembly of nude figures, three women and one man, painted in a raw and expressive style. On closer inspection, one realizes that the figures are small wooden sculptures clustered on the scalloped base of a mirror. The sculptures, directly carved in wood and partially painted, were made by Ernst Ludwig Kirchner himself. Two of the sculptures—the male figure to the left and standing female figure at right—survive, but the others are only known from this painting. *Four Wooden Sculptures* is a significant example of Kirchner's work from the period when he belonged to the Brücke (Bridge), an artistic collective founded in Dresden in 1905. The Brücke artists shared an interest in so-called "primitive" arts, particularly Oceanic and African sculpture. The reverse of the canvas is painted with a separate composition, *Ice Skater,* made in Davos, Switzerland, during the winter of 1929–30.



AMEDEO MODIGLIANI
Italian, active in France, 1884–1920

Boy in Short Pants
c. 1918
Oil on canvas
39¼ × 25½ in. (99.7 × 64.8 cm)
Gift of the Leland Fikes Foundation, Inc., 1977.1

Pressured by persistent debt and a tumultuous domestic life, Amedeo Modigliani escaped from Paris for a time to the south of France in 1918–19. While there, he painted several portraits of young boys, including this youth in short pants. Restrained emotionally, and less linear than his other portraits, these works are also more monumental. Paul Cézanne's influence is real, even if subtly merged with effects borrowed from African art. The face of the young sitter expresses a gentle melancholy, and its stylized, oval forms recall Modigliani's fascination with African masks.



HENRI MATISSE
French, 1869–1954

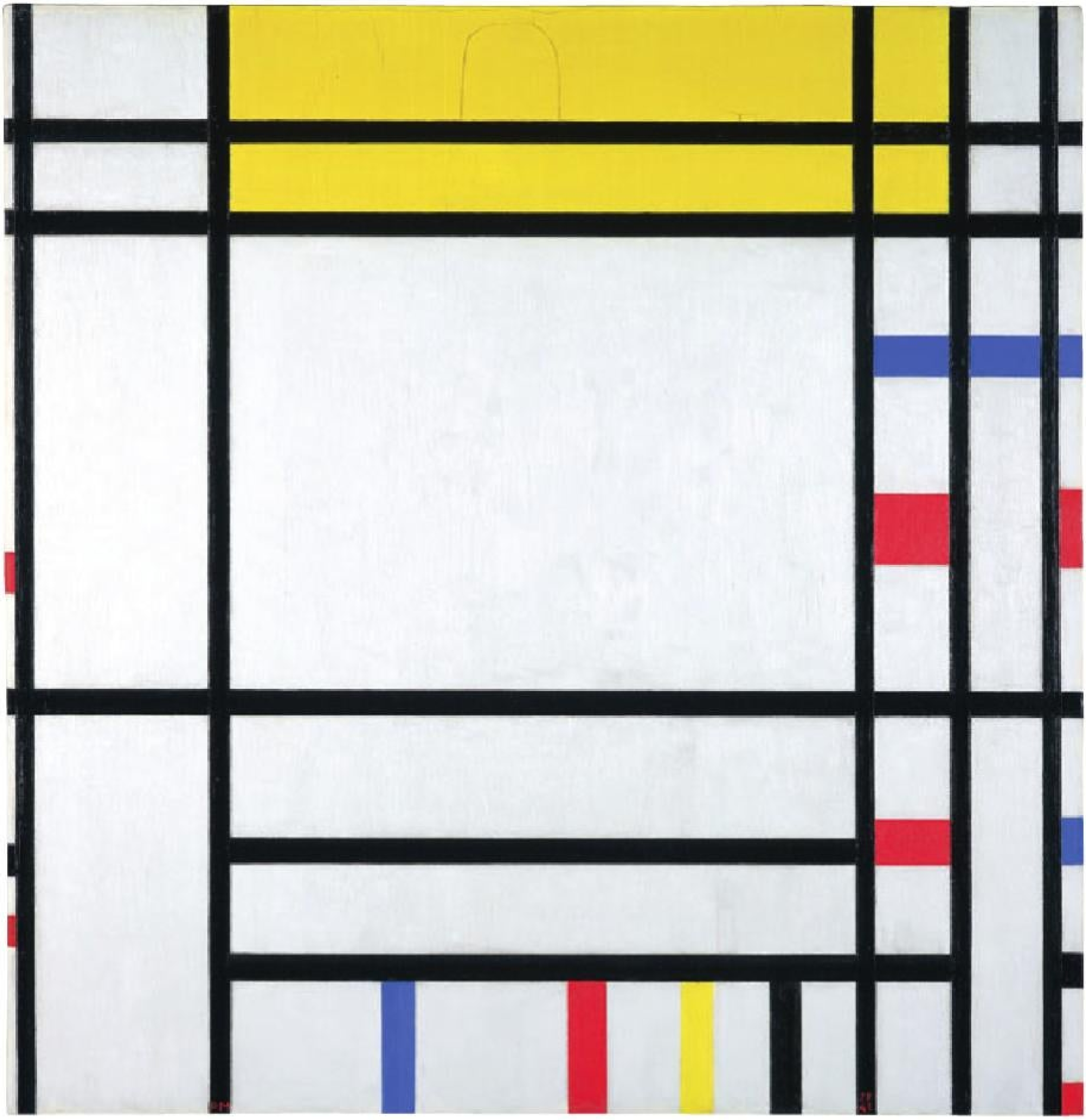
Still Life: Bouquet and Compotier
1924
Oil on canvas
29¼ × 36½ in. (74.3 × 92.7 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Dr. Bryan Williams, 2002.19.McD

Henri Matisse describes the daisies, roses, and anemones in this still life with a deft touch, constructing each flower with confident daubs of color, while freely applied brushloads of vibrant green define the leaves. Here spatial ambiguity is a central preoccupation. Matisse plays with our perception of the relationship between the folding screen, which forms a backdrop for the fruit and flowers, and the section of wall visible at right. The layering of the flowers against the painted panels of the screen, and the uneasy relationship between the planes of wall, screen, and tabletop, undermines any secure sense of space in this complex meditation on the still-life tradition. The painting remains playful and spontaneous, even as it reveals the full deliberation and control of the artist.

PIET MONDRIAN
Dutch, 1872–1944

Place de la Concorde

1938–1943
Oil on canvas
37 × 37¼ in. (94 × 94.6 cm)
Foundation for the Arts Collection, gift of the
James H. and Lillian Clark Foundation, 1982.22.FA



PIET MONDRIAN

Dutch, 1872–1944

Windmill

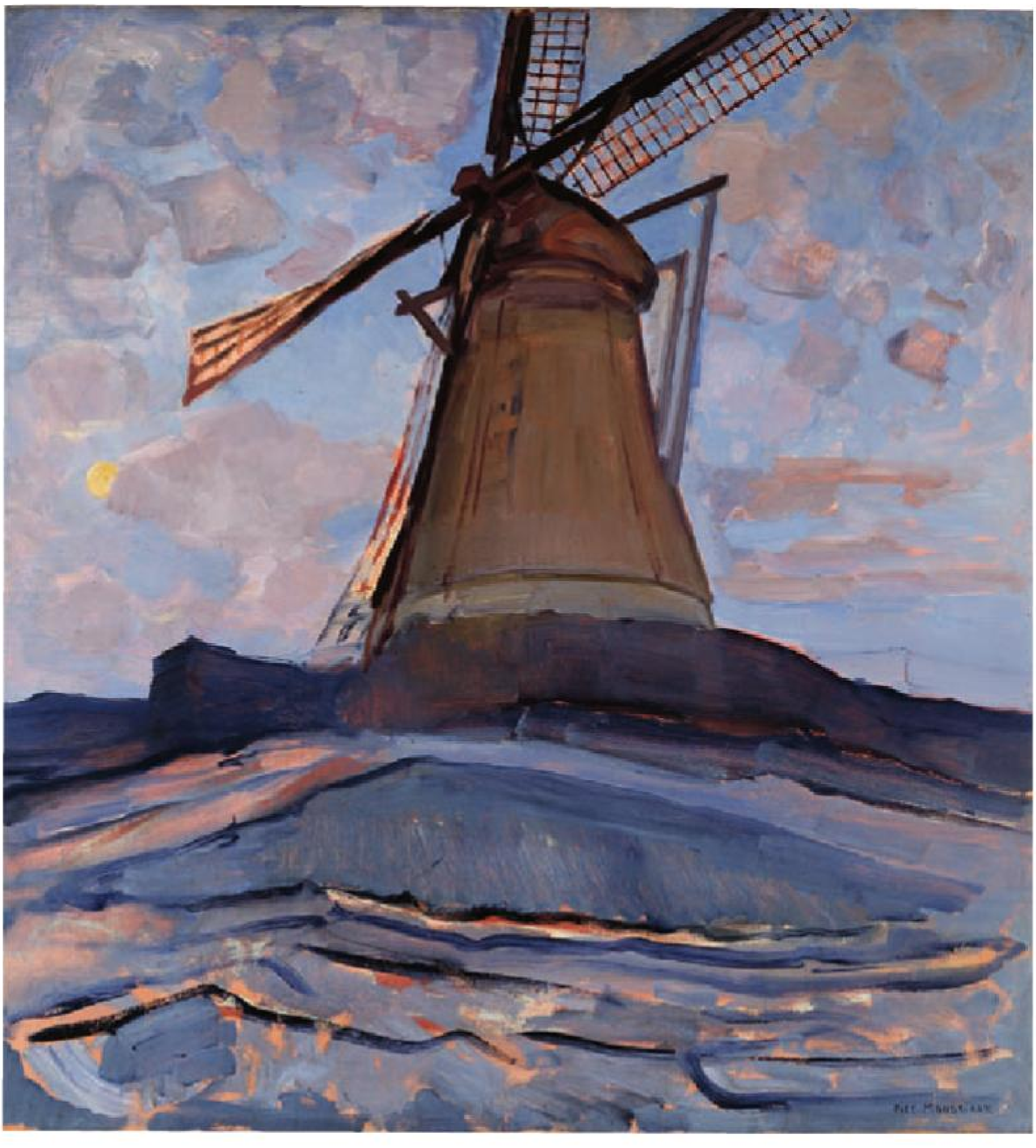
c. 1917

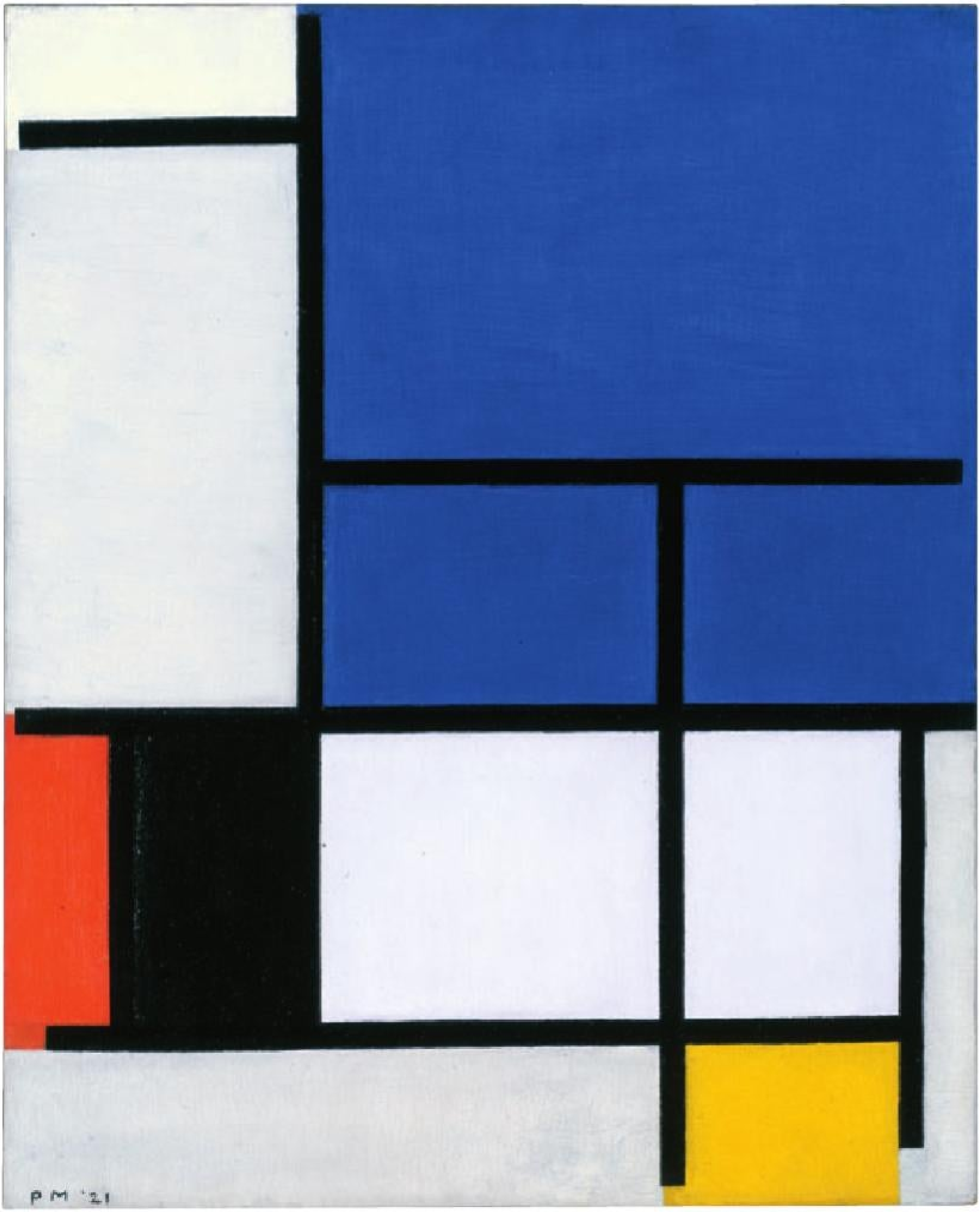
Oil on canvas

39½ × 37½ in. (100.3 × 95.3 cm)

Gift of Mrs. Eugene McDermott in honor of Mr. and Mrs. James H. Clark, 1989.142

The eleven works by Piet Mondrian in the Museum's collection illustrate his transformation from post-impressionist landscape painter to austere abstractionist. In *Farm Near Duivendrecht, in the Evening* and *Windmill*, Mondrian describes the dramatic lighting of the flat Dutch countryside with a sensuous, painterly touch. In *Apple Tree, Pointillist Version*, he expresses a growing interest in the vocabulary of cubism and the underlying structures of nature. His assertive network of linear forms breaks the natural motif into an organic grid. By the time Mondrian painted *Composition with Large Blue Plane, Red, Black, Yellow, and Gray* (page 246), this grid had become a precise yet flexible armature for each new composition. During the final phase of Mondrian's career, he moved to New York as he fled the chaos of war. In paintings from this period, such as *Place de la Concorde* (page 247), he gradually incorporated color directly into the grid, along with a new, syncopated rhythm inspired by jazz music and the urban fabric of the twentieth-century city.





PIET MONDRIAN

Dutch, 1872–1944

Composition with Large Blue Plane, Red, Black, Yellow, and Gray

1921

Oil on canvas

23¾ × 19⅝ in. (60.3 × 49.9 cm)

Foundation for the Arts Collection, gift of
Mrs. James H. Clark, 1984.200.FA

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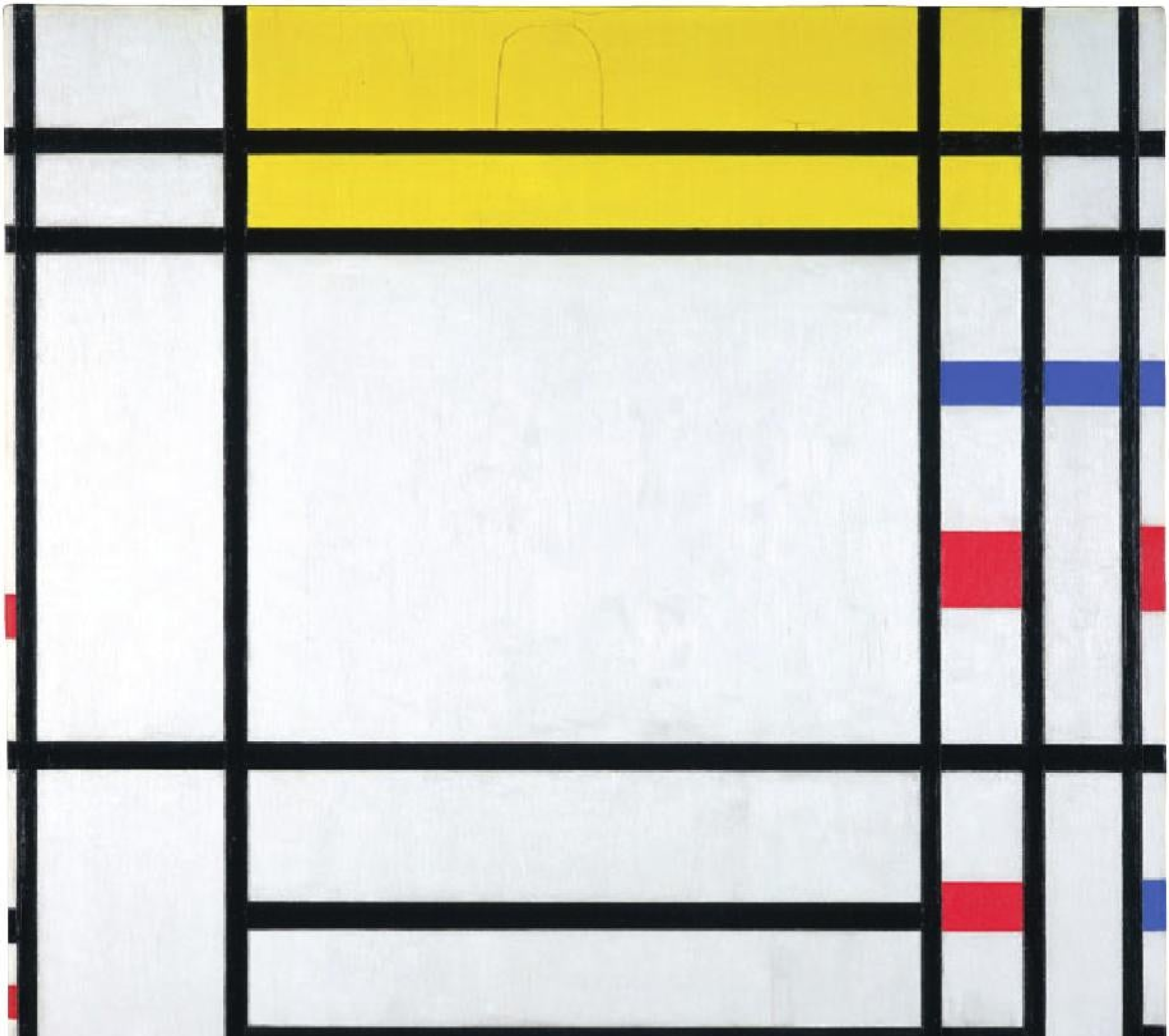
Washington DC

PIET MONDRIAN
Dutch, 1872–1944

Place de la Concorde

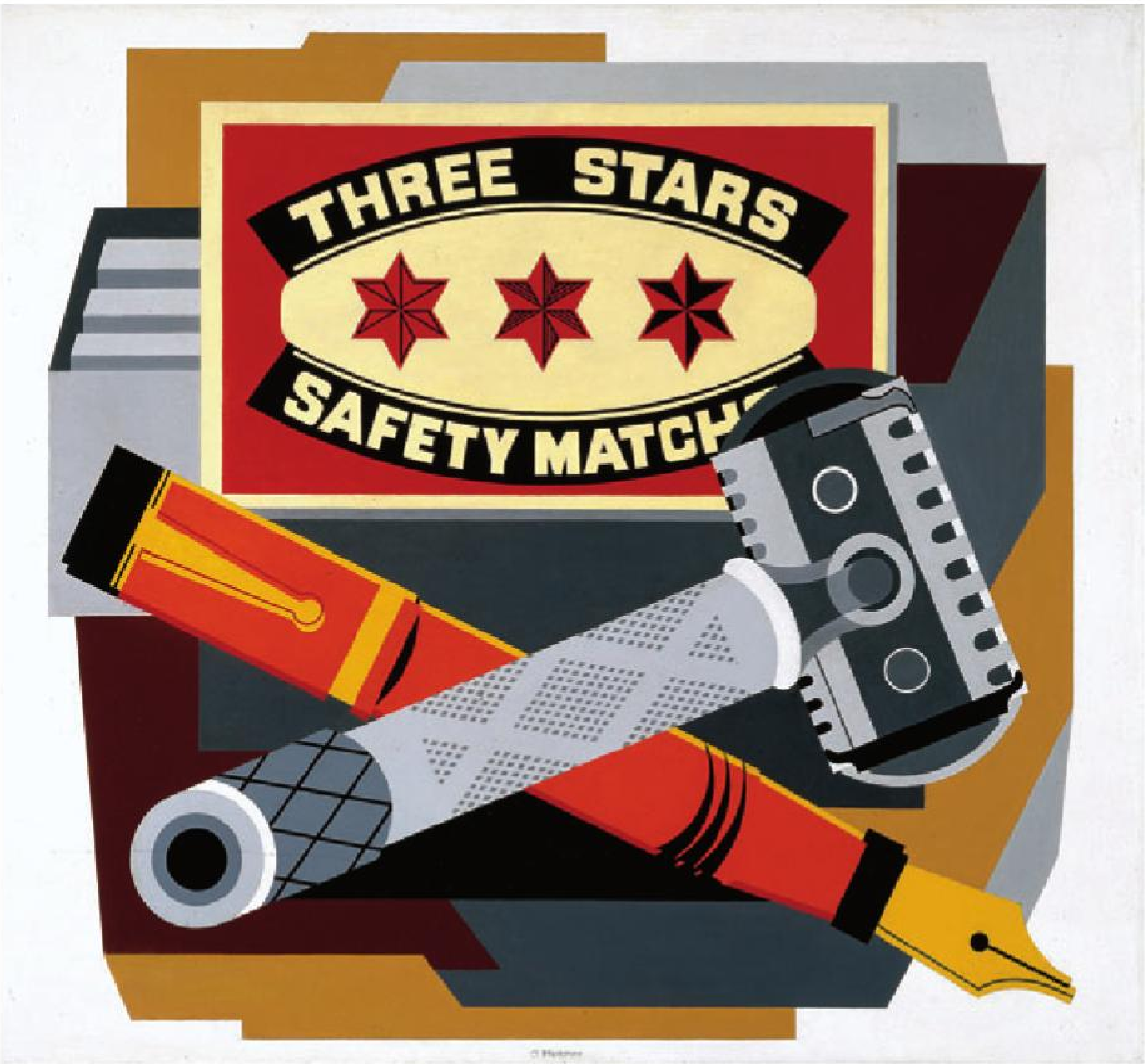
1938–1943
Oil on canvas
37 × 37¼ in. (94 × 94.6 cm)
Foundation for the Arts Collection, gift of the
James H. and Lillian Clark Foundation, 1982.22.FA

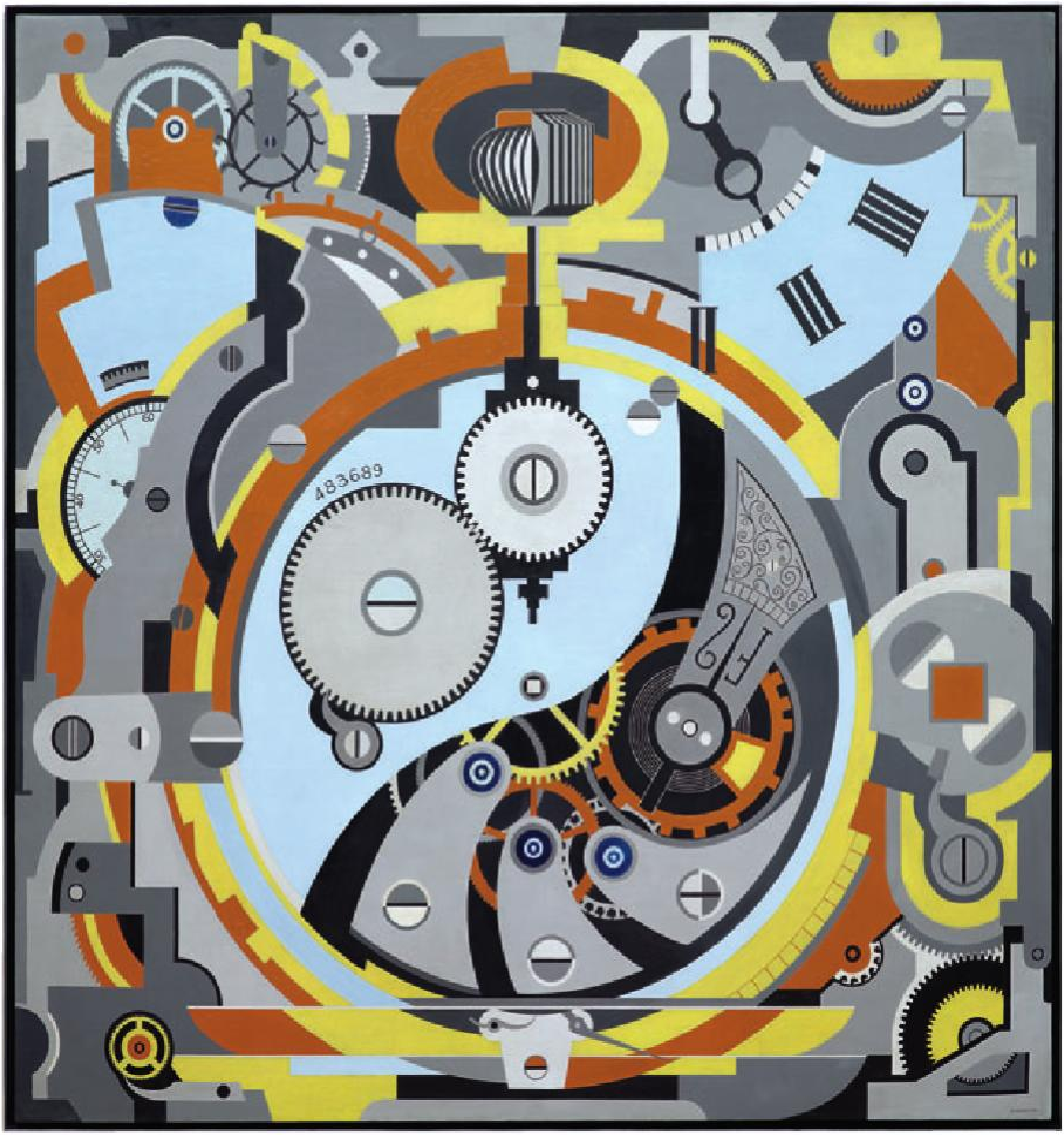


GERALD MURPHY
American, 1888–1964

Razor
1924
Oil on canvas
32⅛ × 36½ in. (81.6 × 92.7 cm)
Foundation for the Arts Collection,
gift of the artist, 1963.74.FA

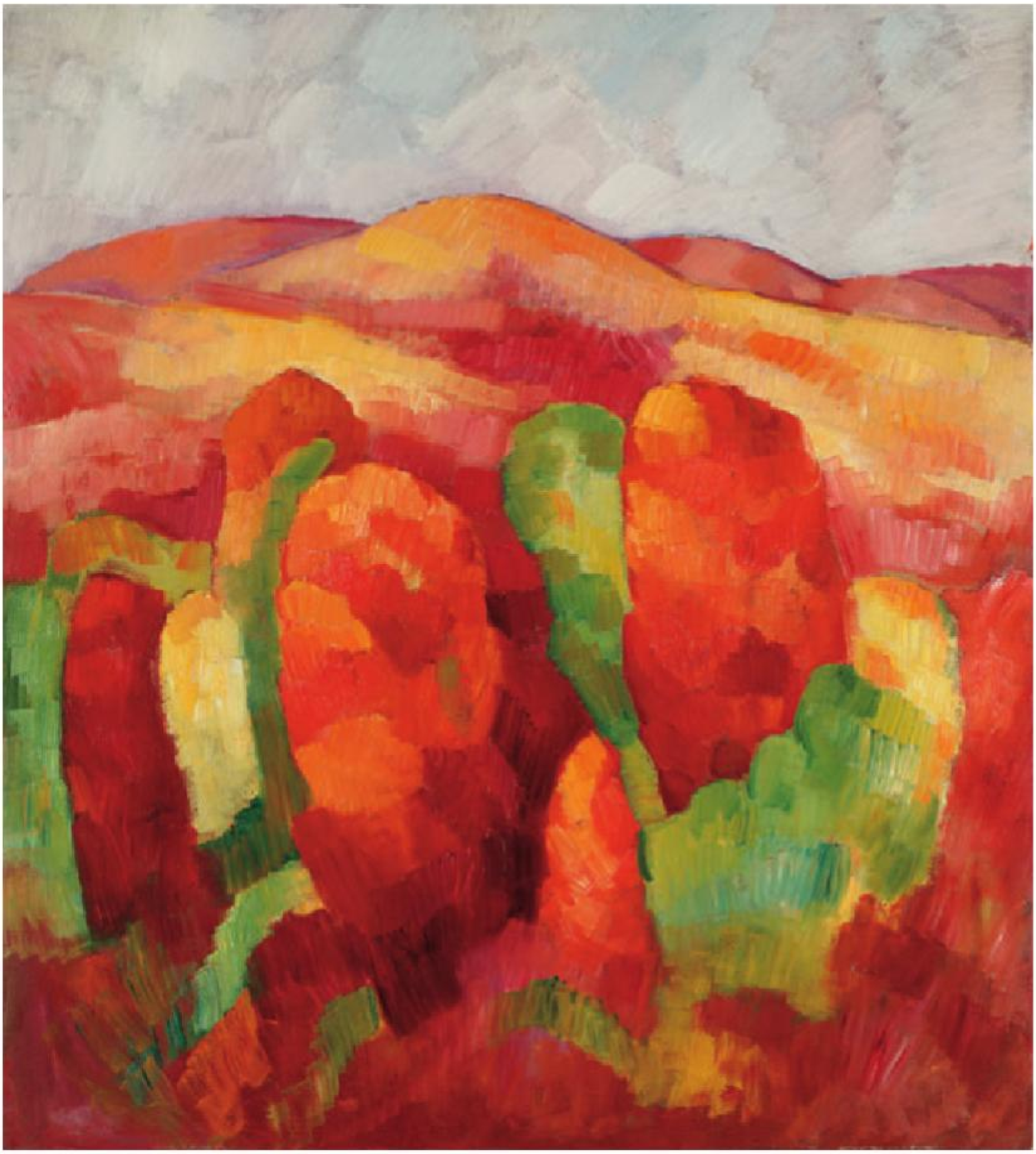
During a brief seven-year career, Gerald Murphy created an extraordinarily cohesive, mature body of work. In *Razor,* the bold, simplified forms of the matchbox, safety razor, and fountain pen showcase his training in mechanical drawing, as well as his interest in the flattened space of cubist painting. Similar everyday objects can be seen in the still-life compositions of his friends Pablo Picasso and Georges Braque, but for Murphy they had a personal resonance: *Razor* features a pen designed by the Murphy family company, Mark Cross, and a safety-razor prototype that Murphy developed. *Watch* is based on the artist's own Mark Cross pocket watch. When the Depression wiped out the family's fortune in 1929, Murphy abruptly stopped painting, concentrating on salvaging the family business. Critics rediscovered him only in 1960, after the director of the Dallas Museum for Contemporary Arts included his work in a 1960 group exhibition entitled *American Genius in Review No. 1;* by then only seven canvases survived.





GERALD MURPHY
American, 1888–1964

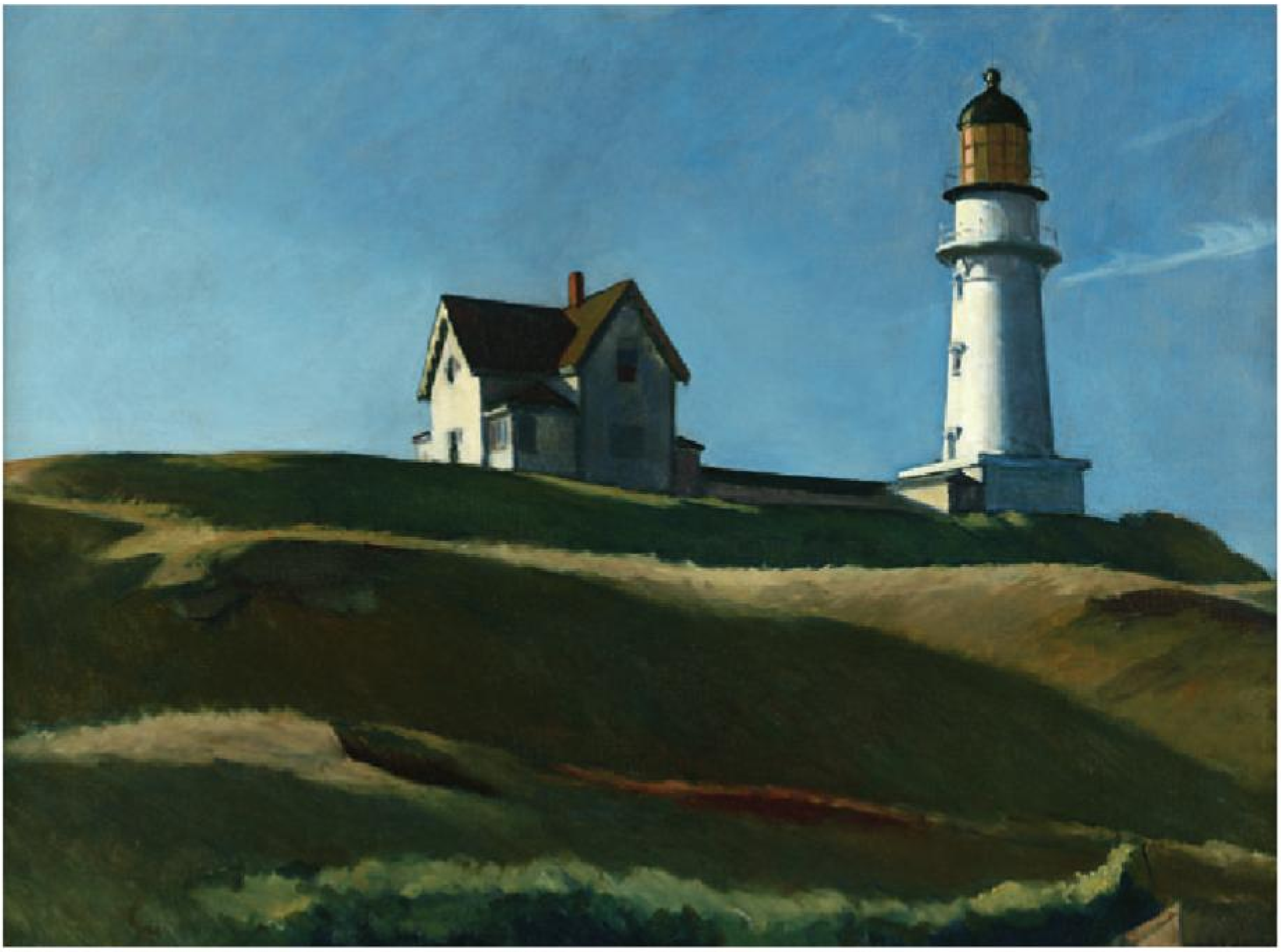
Watch
1925
Oil on canvas
78½ × 78¾ in. (199.4 × 200.3 cm)
Foundation for the Arts Collection,
gift of the artist, 1963.75.FA



MARSDEN HARTLEY
American, 1877–1943

Mountains, no. 19
1930
Oil on board
36 × 33 in. (91.4 × 83.8 cm)
The Eugene and Margaret McDermott
Art Fund, Inc., 2008.24.McD

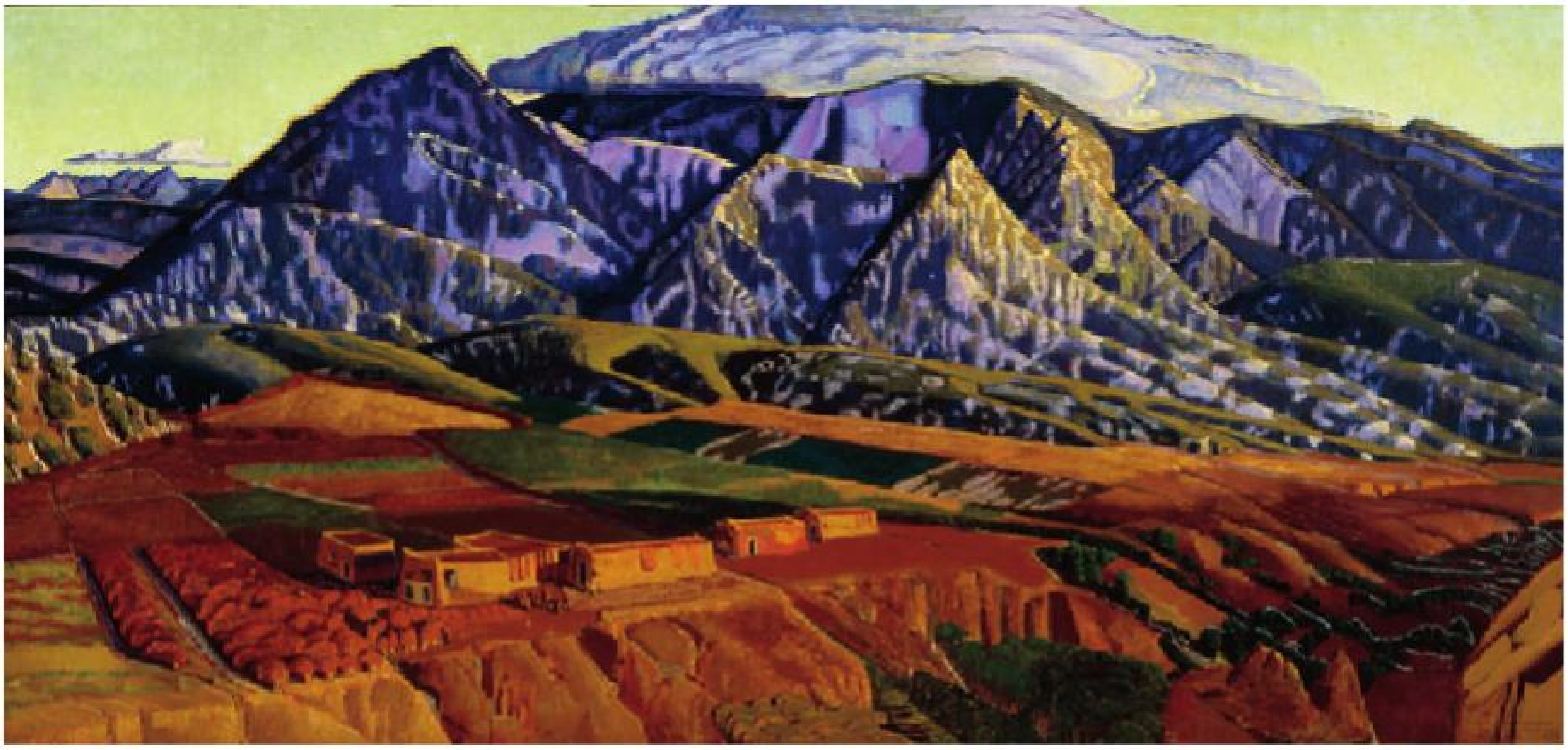
Although he had early support from the photographer and dealer Alfred Stieglitz, Marsden Hartley faced an uncertain future in 1930 when he rented an inexpensive farmhouse in New Hampshire. For inspiration, he turned to the White Mountains, marrying the lush New England colors he remembered from his Maine childhood with the faceted forms of Paul Cézanne, whose paintings Hartley had closely studied. His initial high hopes were eventually blighted by irritation with commercial tourism and a drought that blunted the autumnal colors he had expected. By October he wrote that he was "done in with this incarceration . . . no escape day and night from facing nature constantly . . . and now I am all garbage heap of nerves and weaknesses." Nevertheless, when exhibited later that year at Stieglitz's New York gallery, Hartley's latest body of work did well, due to the deep colors and bold forms so triumphantly displayed in this painting.



EDWARD HOPPER
American, 1882–1967

Lighthouse Hill
1927
Oil on canvas
29¼ × 40¼ in. (74 × 102.2 cm)
Gift of Mr. and Mrs. Maurice Purnell,
1958.9

During the summer of 1927, Edward Hopper discovered the Two Lights lighthouse in Cape Elizabeth, Maine. The play of sunlight and shadow across the buildings offered rich formal possibilities, which he exploited in a brilliant blue sky and strong contrasts of light and dark. Hopper separated the lighthouse and keeper's residence from the viewer with a steeply sloping hill, whose alternating areas of warm and cool color increase the tinge of remoteness provoked by the shadowed windows and absence of human figures. Perhaps one of the most emblematic of modern American artists, Hopper created indelible images of the American scene, both urban and rural. His quiet, brooding paintings evoke both the isolation and vulnerability associated with modern life.



ERNEST BLUMENSCHEIN

American, 1874–1960

Mountains Near Taos

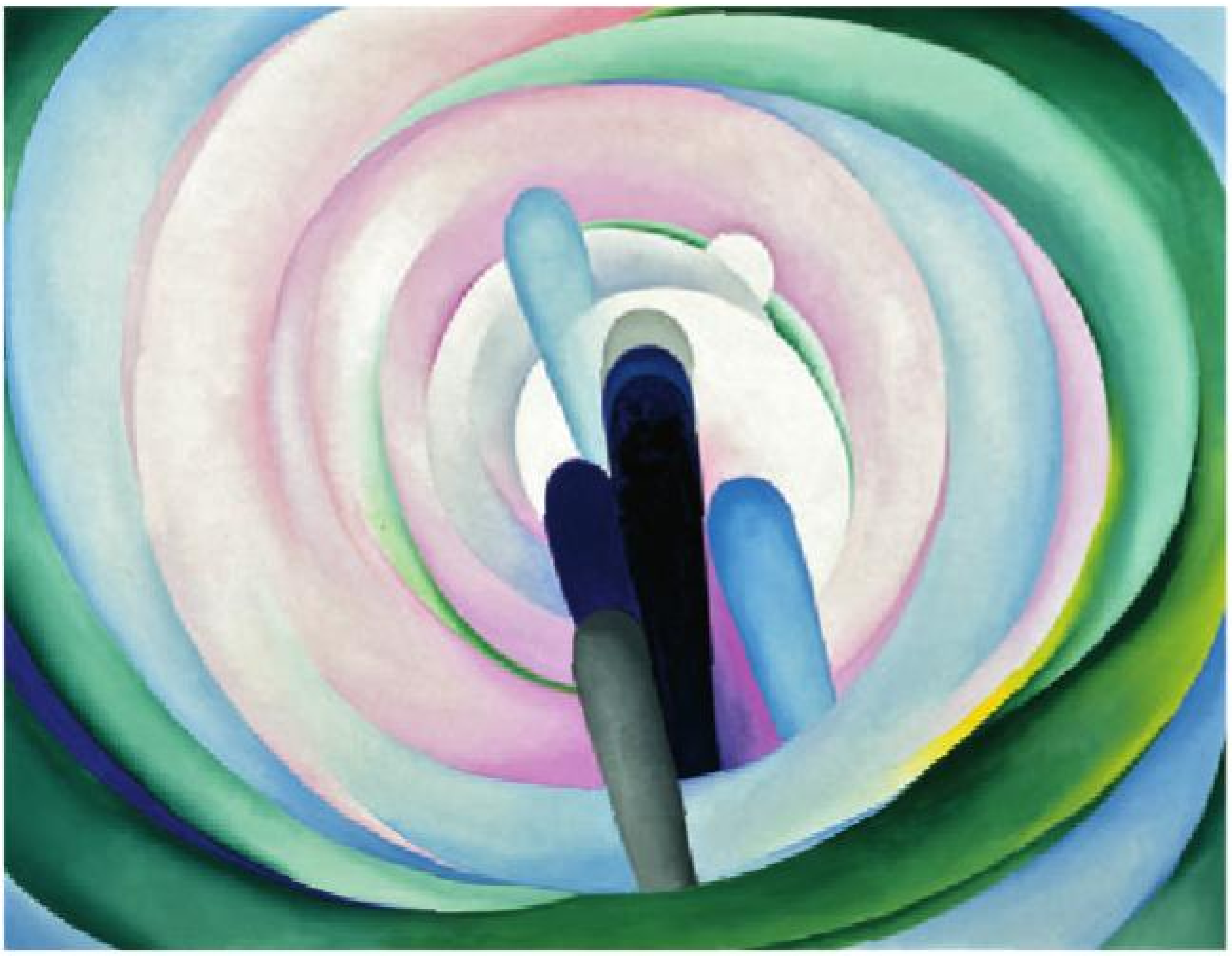
1926–1934

Oil on canvas

22½ × 49½ in. (57.2 × 125.7 cm)

Gift of Helen Blumenschein, 1960.145

When *McClure's* magazine sent Ernest Blumenschein west on a sketching trip in 1897–98, the scenery around Taos, New Mexico, captivated him. He returned to the area frequently before settling there permanently in 1919. With five others, he founded the Society of Taos Artists in 1915. Blumenschein had trained in Paris at the Académie Julian, and his initial visions of the Southwest and its people were traditional. But he avoided nostalgic, historicizing views of the West, preferring to envelop the southwestern landscape with a contemporary energy. Blumenschein imagined it as a dramatic site of inspiration to be formally explored in paint. In later works, the artist willingly departed from optical reality in favor of an expressionistic language of color and form that looked toward the experimentation of European modernism.



GEORGIA O'KEEFFE

American, 1887–1986

Grey Blue & Black—Pink Circle

1929

Oil on canvas

36 × 48 in. (91.4 × 121.9 cm)

Gift of the Georgia O'Keeffe Foundation, 1994.54

Georgia O'Keeffe reduced forms to their purest essence, stripping them of modeling and dimensionality. *Grey Blue & Black—Pink Circle* reflects her reliance on nature and personal experience as a starting point for her art. O'Keeffe found inspiration for this painting in a Hopi kachina dance. The rings of color suggest the movement of the dancers in space; their bobbing headdresses provide the dark anchors at the center.

RAYMOND JONSON

American, 1891–1982

Composition 7—Snow

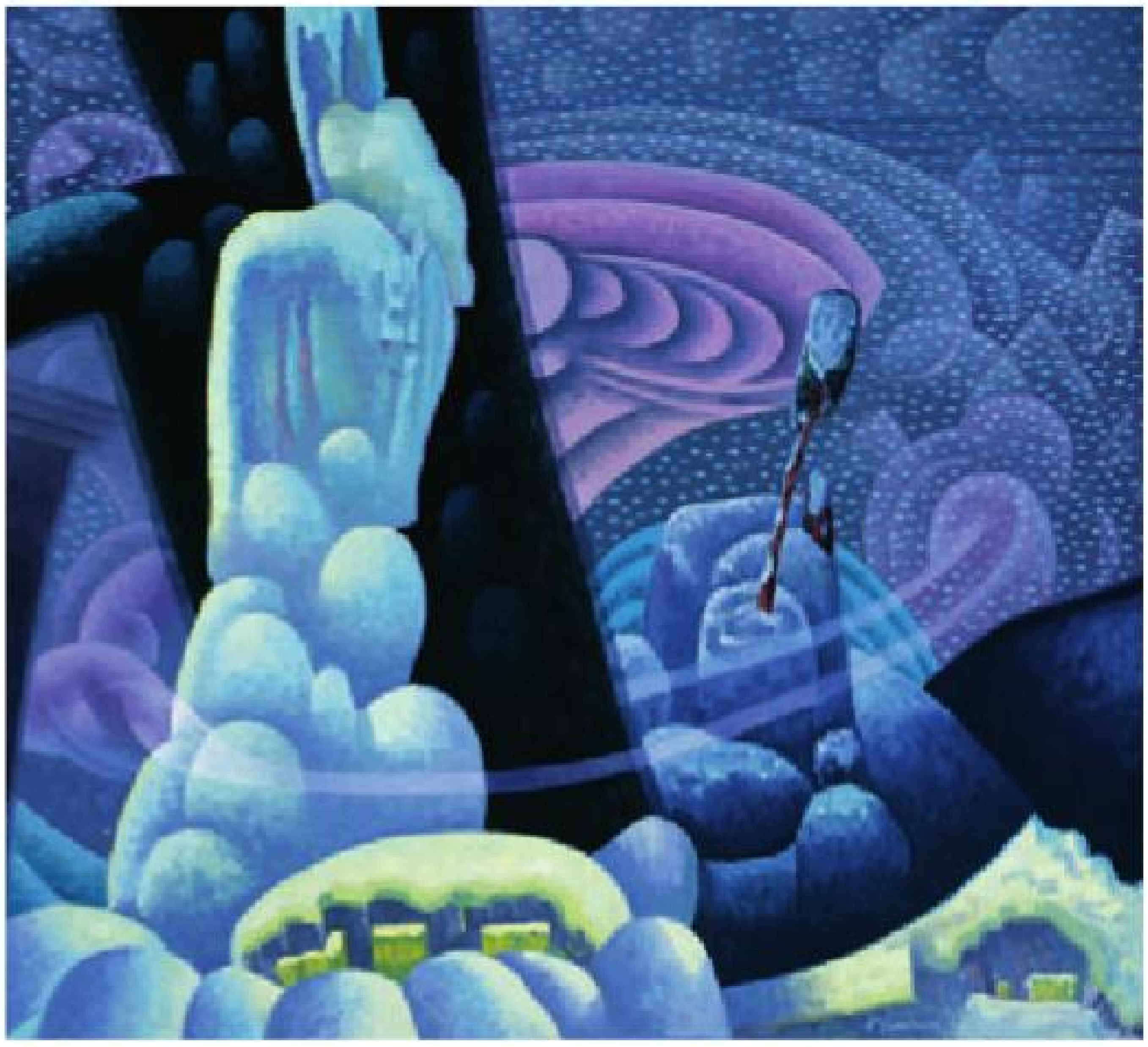
1928

Oil on canvas

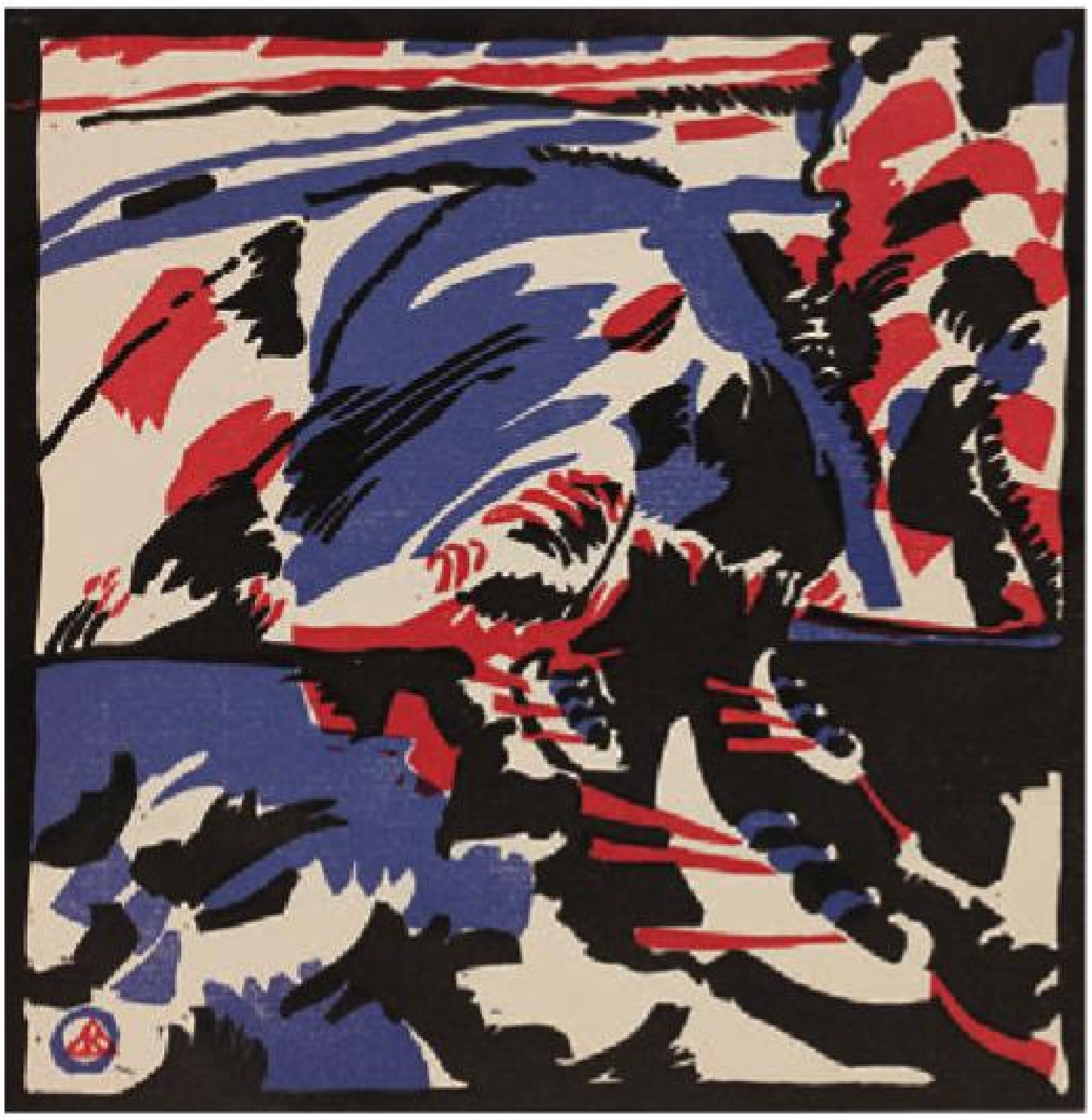
33 × 38 in. (83.8 × 96.5 cm)

Foundation for the Arts Collection, gift of
Mr. and Mrs. Duncan E. Boeckman, 1984.12.FA

Composition 7–Snow demonstrates Raymond Jonson's interest in abstraction, with the painter transforming a wintry landscape into an exploration of shape, color, and texture. Snow-covered hills and clouds have been distilled into rhythmic, curving forms, while snowfall becomes a pattern of short brushstrokes. Jonson was a founding member of the Transcendental Painting Group, an association of New Mexico artists that promoted abstract art in the Southwest.

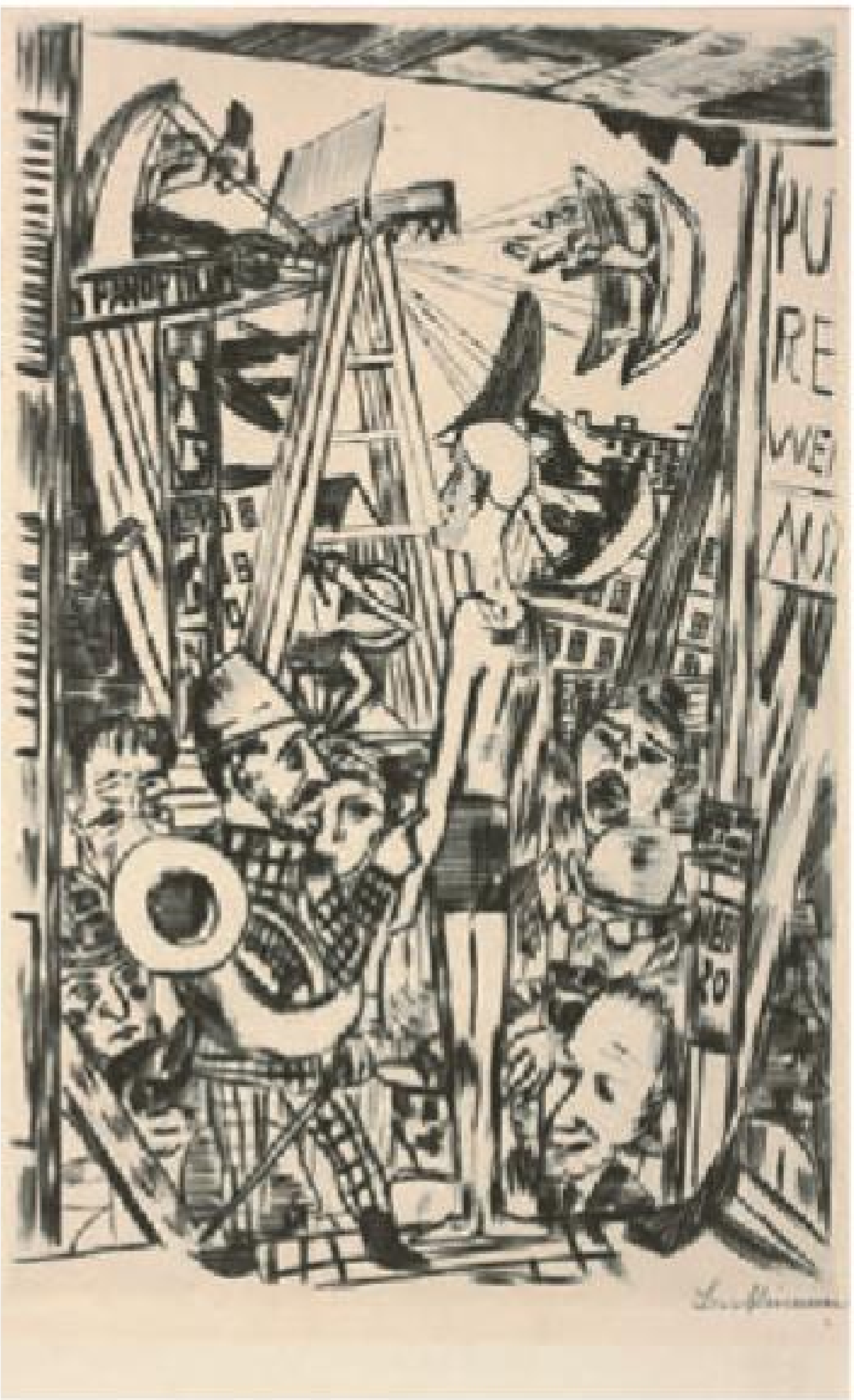


Selections from the Modern Works on Paper Collection



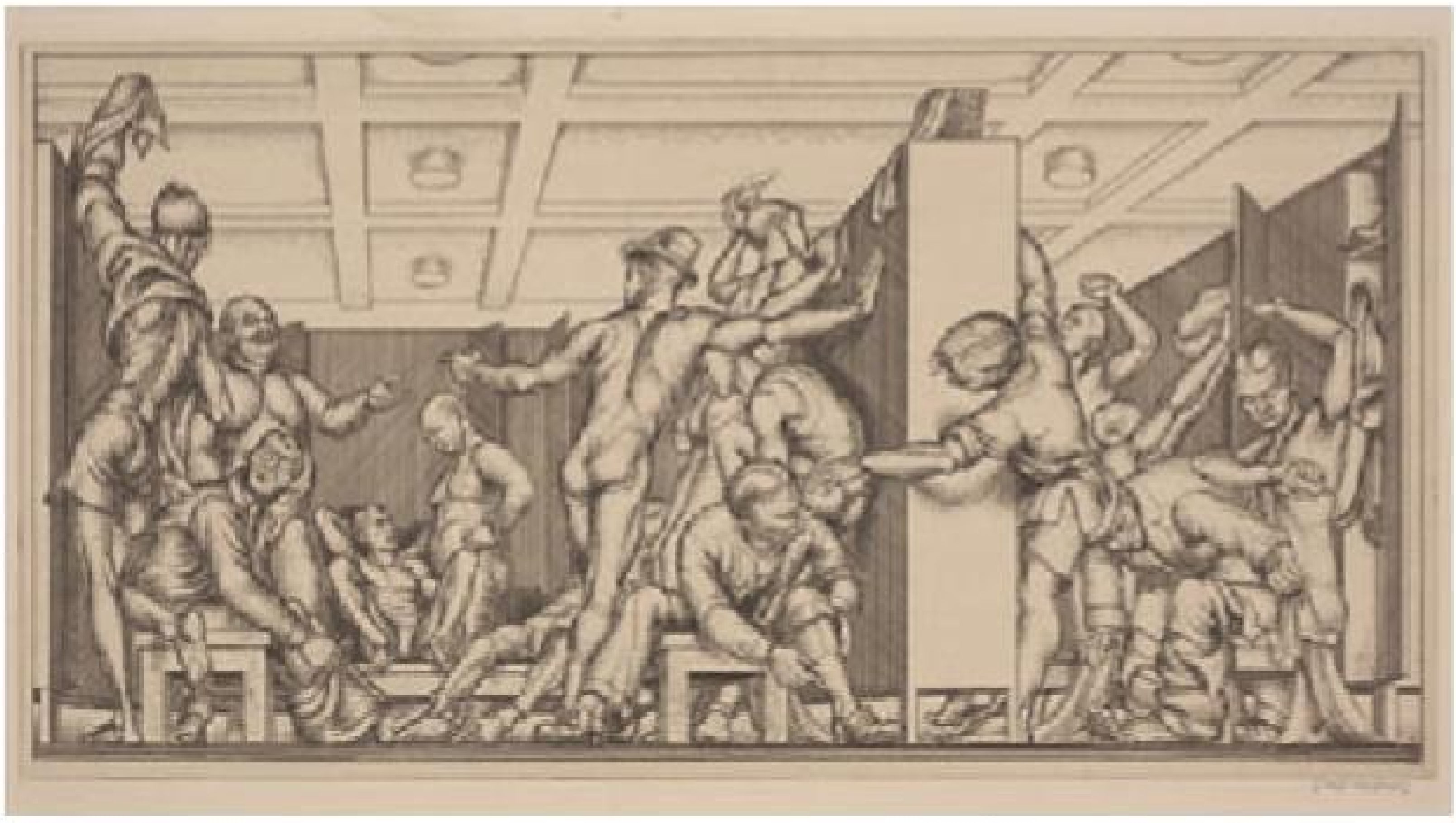
WASSILY KANDINSKY
Russian, active in Germany, 1866–1944

Boating (from *Sounds*)
1907–1911, 1913
Piper & Co., publisher
Volume with thirty-eight prose poems and twelve color and forty-four black-and-white woodcuts
11¼ × 11¼ × ⅝ in. (28.6 × 28.6 × 1.6 cm)
Centennial gift of Natalie H. (Schatzie) and George T. Lee, 2003.8



MAX BECKMANN
German, 1884–1950

The Tall Man (Plate V from *The Annual Fair*)
1921
Drypoint
Sheet: 20⅞ × 15⅛ in. (53 × 38.4 cm)
Gift of Mr. and Mrs. Alfred L. Bromberg, 1961.22

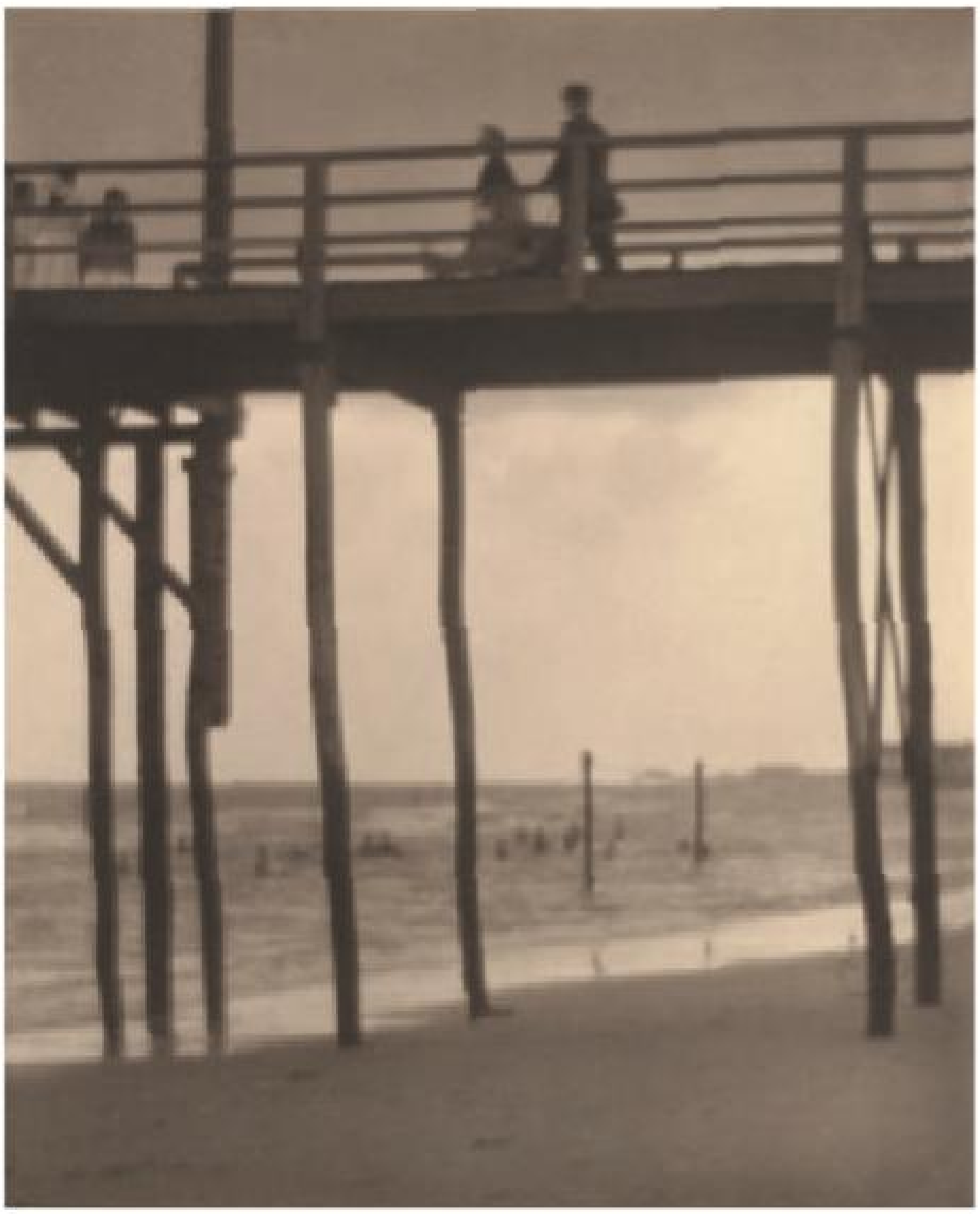


PAUL CADMUS

American, 1904–1999

YMCA Locker Room

1934
Etching
Sheet: 9¼ × 15¾ in. (23.5 × 40 cm)
Gift of Lloyd Goff, 1937.11

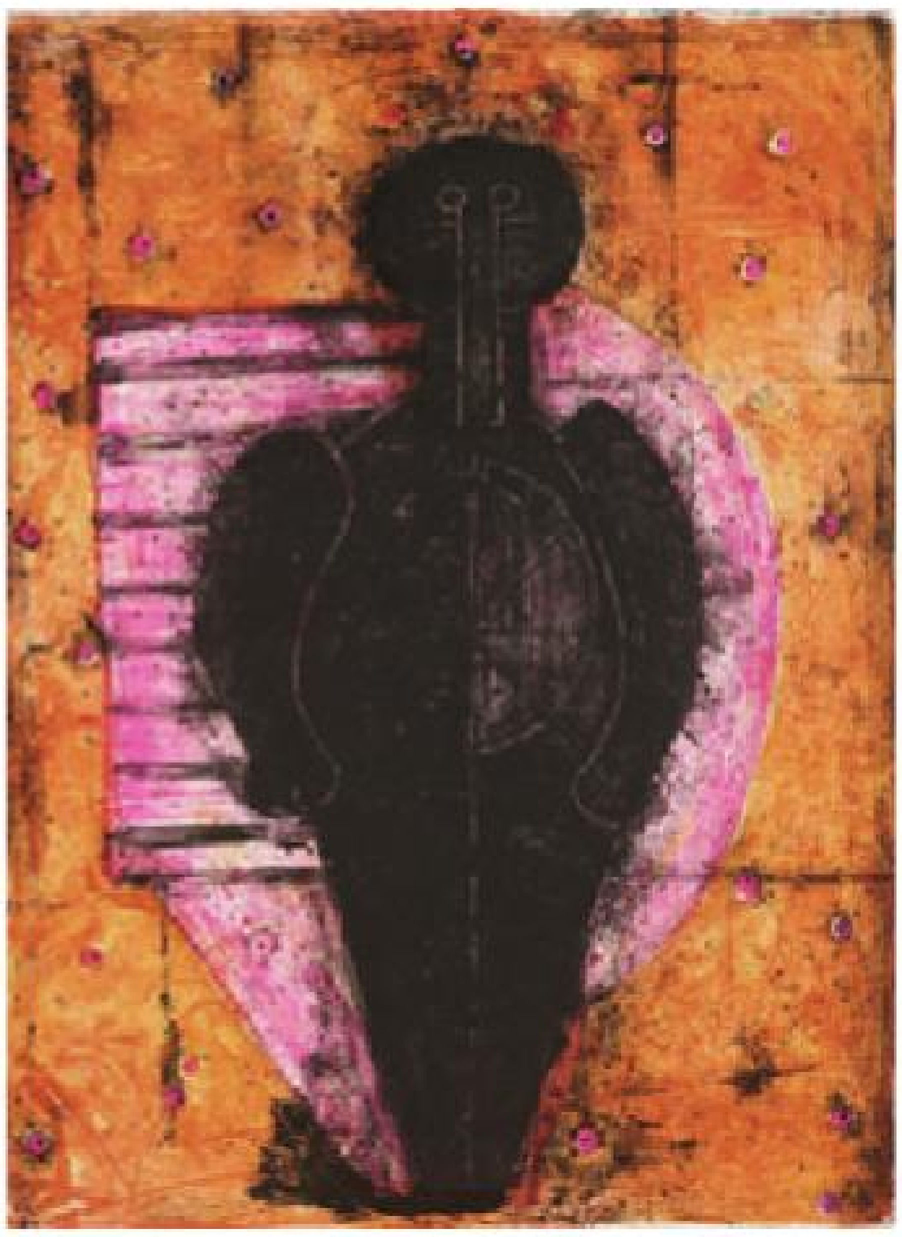


KARL STRUSS

American, 1886–1980

Arverne, Low Tide

1912
Platinum print
Sheet: 4⅜ × 3⅝ in. (11.1 × 9.2 cm)
Gift of Dr. and Mrs. Robert C. Page,
1982.141

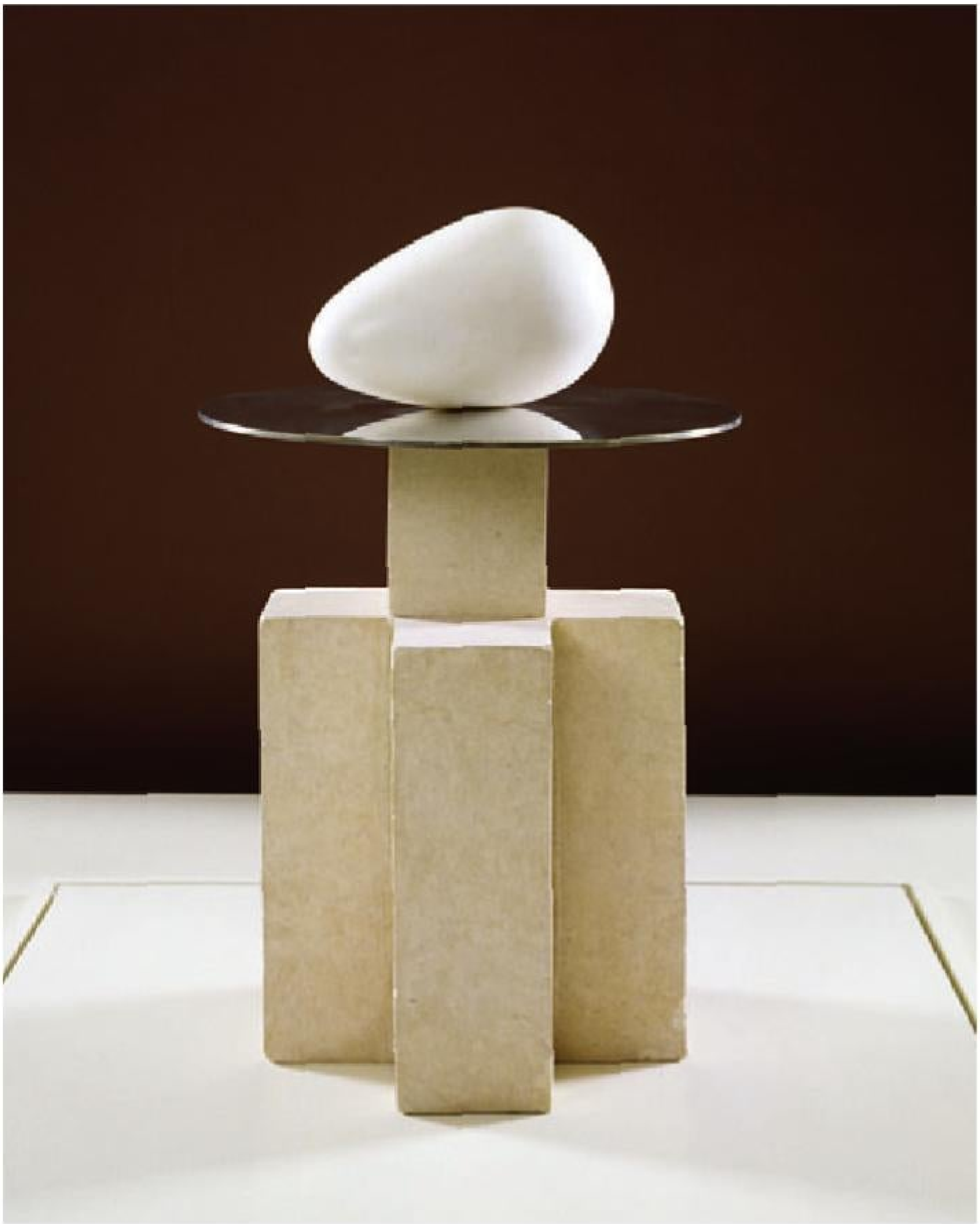


RUFINO TAMAYO

Mexican, 1899–1991

Man in Black

1960
Color lithograph
Sheet: 30 × 22¼ in. (76.2 × 56.5 cm)
Foundation for the Arts Collection,
gift of Marvin Small, 1963.117.FA



CONSTANTIN BRANCUSI
French, born Romania, 1876–1957

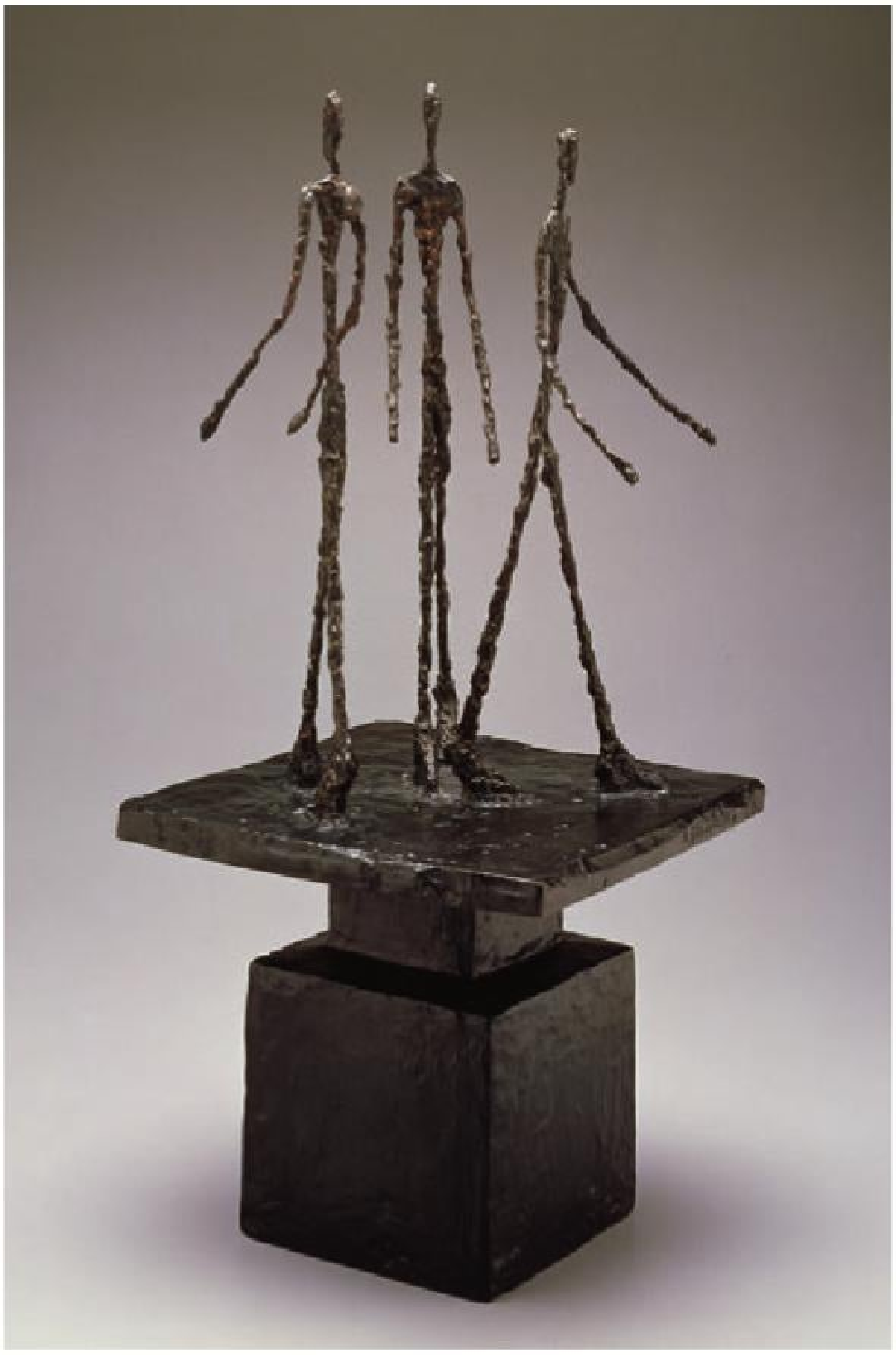
Beginning of the World
c. 1920
Marble, nickel silver, and stone
30 × 20 × 20 in. (76.2 × 50.8 × 50.8 cm)
Foundation for the Arts Collection, gift of
Mr. and Mrs. James H. Clark, 1977.51.FA

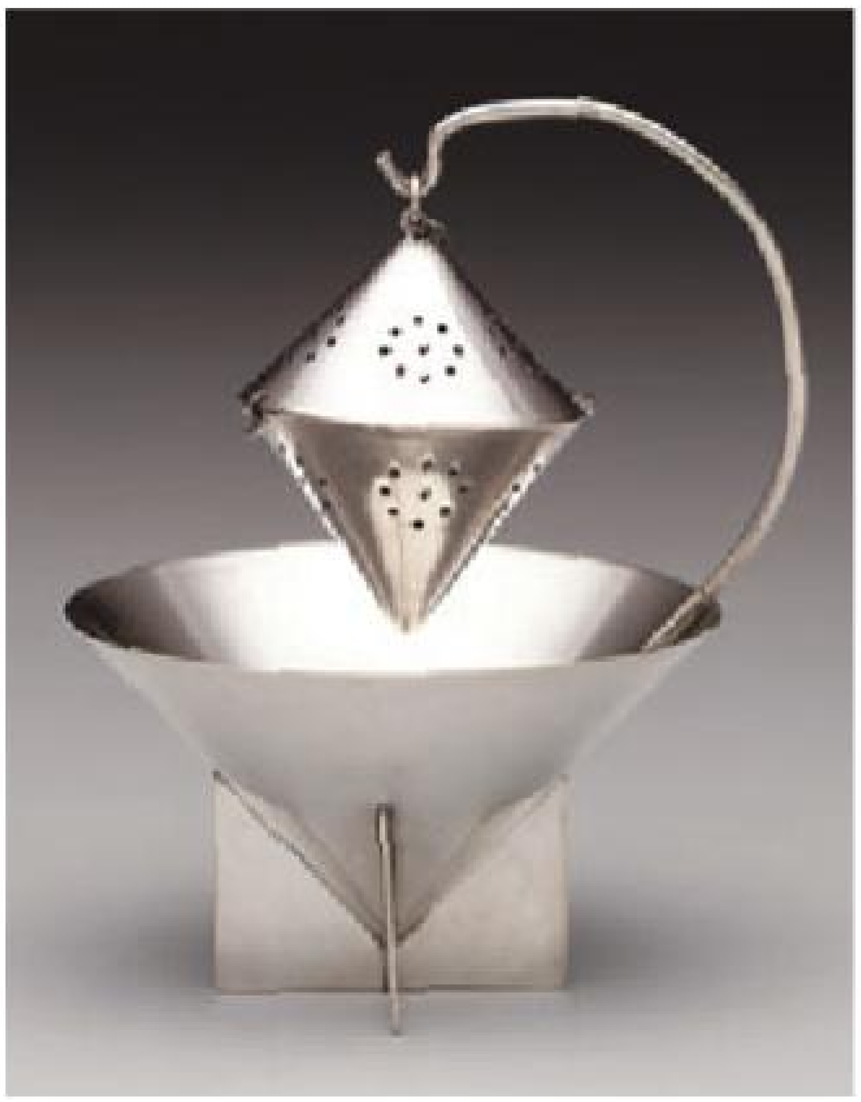
In Constantin Brancusi's sculptures, references to the bodies of humans or animals are transformed into and combined with abstract shapes. *Beginning of the World* is one of many sculptures in which Brancusi uses the sleeping human head as the point of departure into an exploration of pure form. The smooth marble ovoid is delicately balanced on a polished metal disc, which in turn rests on a cruciform stone base. These simple geometric shapes, in combination with the work's title, give rise to a surprising range of figurative associations, from a severed head on a platter, to an egg on a plate, to the compact body of a newborn baby on a birthing tray. The sculpture evokes sensations of both gravity and weightlessness, both centeredness and asymmetry.

ALBERTO GIACOMETTI
Swiss, 1901–1966

Three Men Walking
1948–1949
Bronze
29¾ × 12½ × 13⅛ in. (75.6 × 31.8 × 33.3 cm)
Foundation for the Arts Collection, gift of
Mr. and Mrs. Stanley Marcus, 1975.86.FA

Three Men Walking is an early example of Alberto Giacometti's group compositions and reveals the artist's powerful vision of the human body moving through space. Ravaged and emaciated, the figures may symbolize the terrors of World War II and its aftermath, although their elongated forms seem to suggest a spirit of survival. After initially creating works under the influence of primitive art, cubism, and surrealism, in 1935 Giacometti shifted to an almost exclusive preoccupation with the human figure, which endured throughout the rest of his life.





ILONKA KARASZ, designer
American, born Hungary, 1896–1981

Tea ball and stand

Designed 1928
Paye & Baker Manufacturing Company, 1901–1960s,
manufacturer, North Attleboro, Massachusetts
Silverplate
6 × 3½ in. diam. (15.2 × 8.9 cm)
The Jewel Stern American Silver Collection,
gift of Jewel Stern, 2010.8.a–b

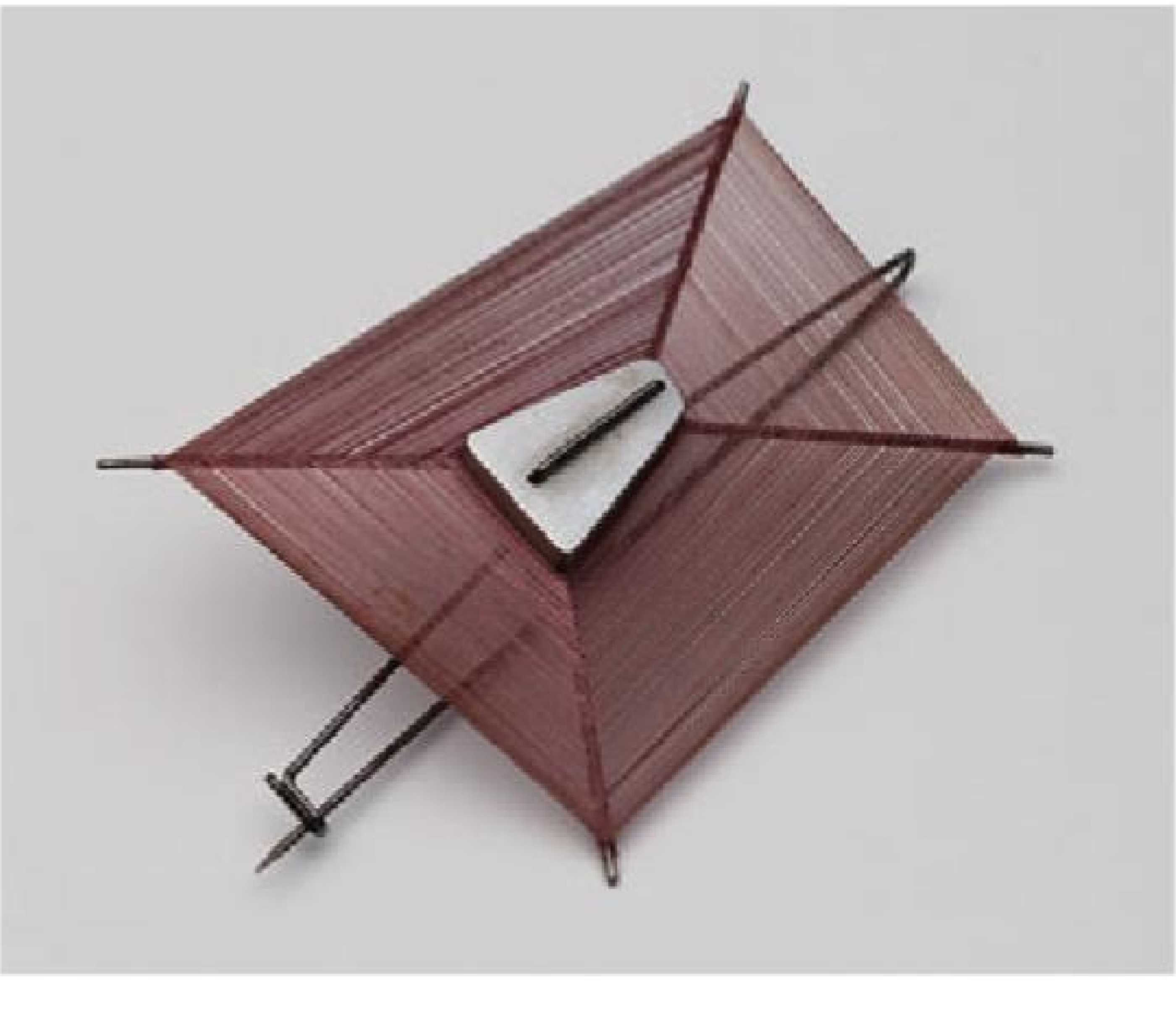
This boldly modern tea ball and stand by designer Ilonka Karasz is composed of repeated conical elements upon a cruciform base. The resulting harmony of geometries presents a sophisticated example of the influence of contemporary French and German metalwork design upon American silverware of the 1920s. In 1928 the Massachusetts firm of Paye & Baker commissioned Karasz to produce a series of modern hollowware designs. While relatively inexpensive to produce, their rarity today suggests few were sold, likely owing in part to a dramatically modern design that would have appealed to only the most progressive-minded American consumers.

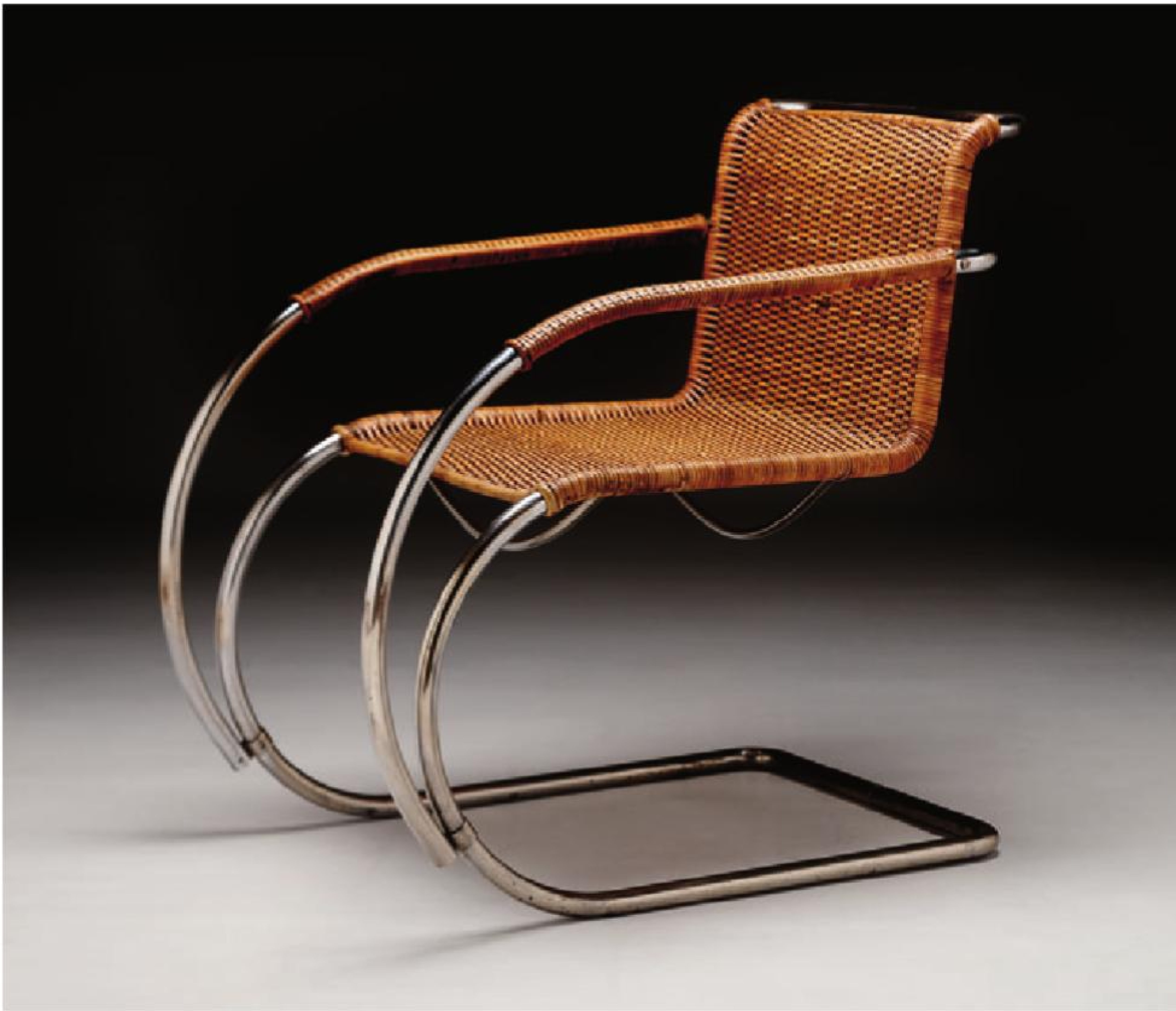
HARRY BERTOIA
American, 1915–1978

Brooch

c. 1939–1943
Aluminum, thread, and steel
2⅛ × 3½ × ⅝ in. (5.4 × 8.9 × 1.6 cm)
Gift of Deedie Rose, 2010.35

Among the most architectonic of Harry Bertoia's jewelry designs, this "thread-wrapped" brooch is an exquisite piece, with its aluminum core, simple palette, and dynamic form. Early in Bertoia's career, he began exploring sculptural forms in miniature through jewelry design. He began making jewelry out of silver, copper or brass, and, occasionally, gold. While small in scale, these rare objects remain powerful sculptural statements of Bertoia's interest in repeated lines and bold form.





LUDWIG MIES VAN DER ROHE, designer
German, 1886–1969

Armchair (*MR20*)

Designed 1927, produced c. 1930–1931
Bamberg Metallwerkstätten, manufacturer,
Berlin, Germany
Nickel-plated steel and cane
31⅛ × 33 × 22 in. (79.1 × 83.8 × 55.9 cm)
Anonymous gift, 2006.15

Inspired by an earlier chair design by Mart Stam utilizing threaded pipe in its construction, architect and designer Mies van der Rohe sought to refine Stam's effort by designing a chair that could be fashioned out of a seemingly continuous segment of tubular metal. The result, the first version of the *MR20* armchair, was exhibited in 1927 at Die Wohnung (The Dwelling), a model standardized housing development presented in Stuttgart. Conceived for mass production, the boldly cantilevered armchair and its related side chair design were models of efficiency, refinement, and modernity. One of van der Rohe's most important furniture designs, this early production example retains its original cane seating surfaces and nickel plating, both of which add subtle notes of warmth to what is otherwise a machine for sitting.

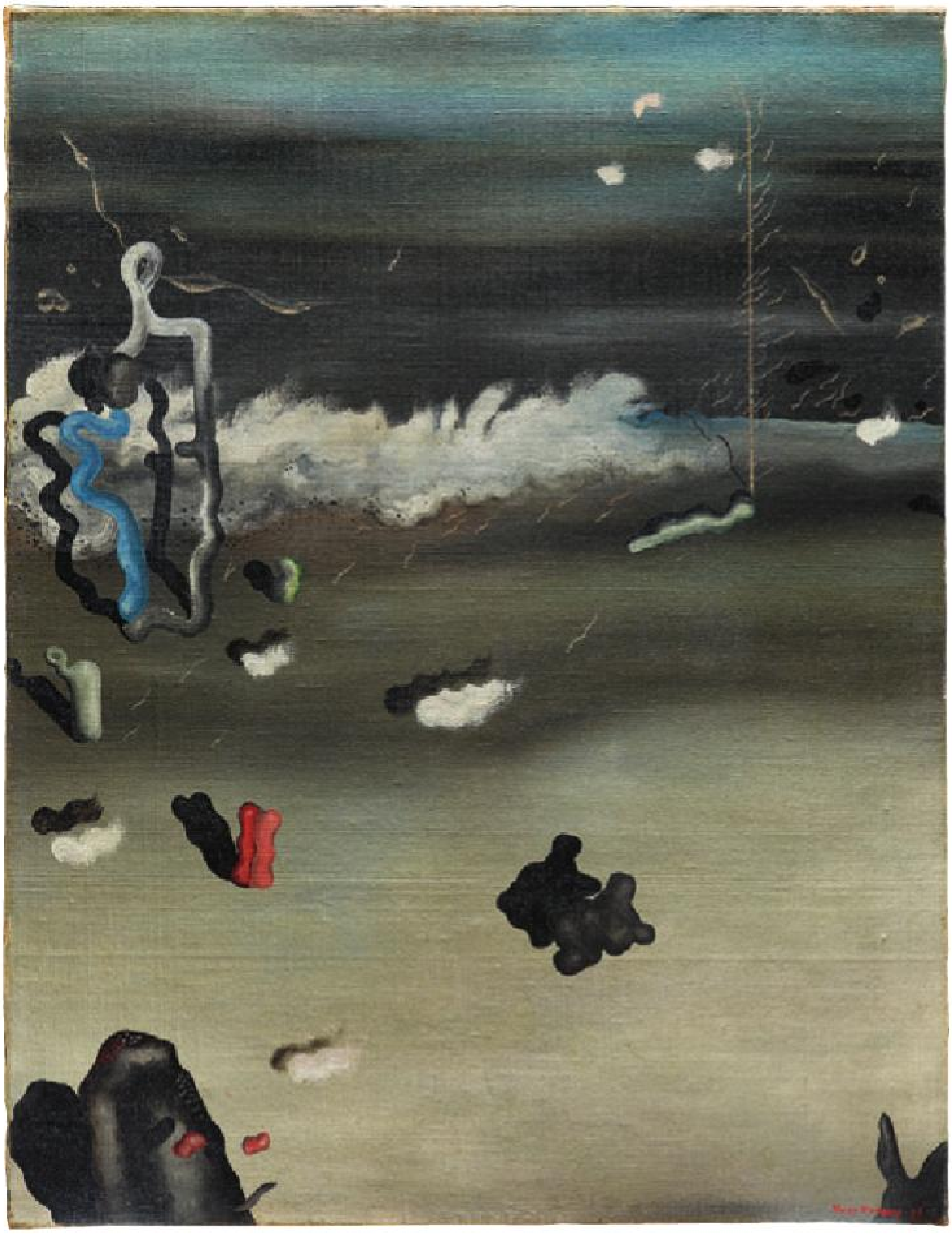
YVES TANGUY

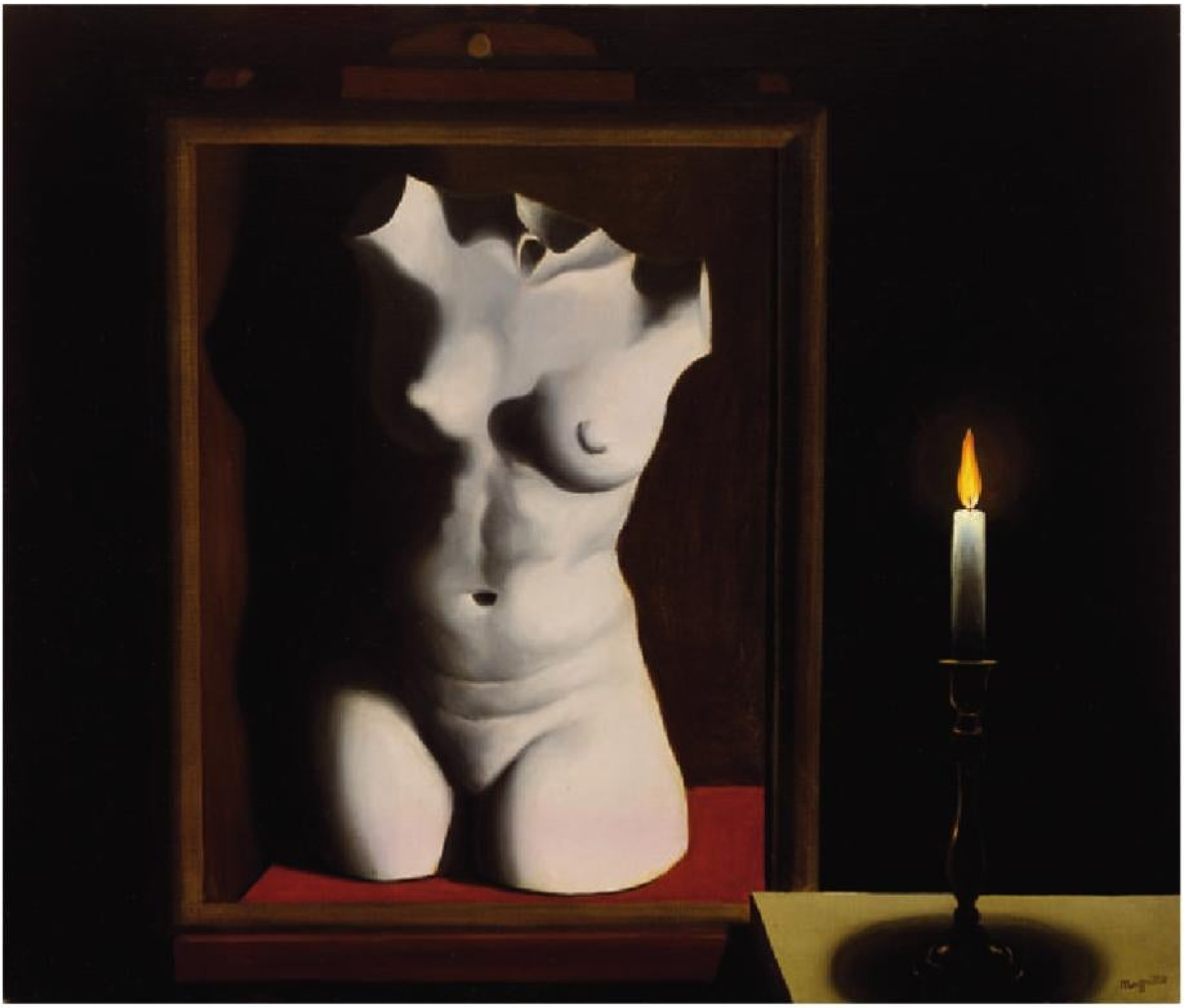
French, 1900–1955

Apparitions

1927
Oil on canvas
36¼ × 28¾ in. (92.1 × 73 cm)
The Eugene and Margaret McDermott Art Fund, Inc., in honor of Nancy O'Boyle, 2005.37.McD

In 1925 Yves Tanguy joined the surrealist circle and began a period of prolific work. His paintings became increasingly mysterious, featuring dark landscapes inhabited by odd biomorphic shapes, suggesting dreamscapes or underwater vistas. In *Apparitions,* the bizarre landscape is filled with scuttling shapes that cast long shadows over a smooth gray plain. Although Tanguy later adopted a more precise style, his brushstroke here is still surprisingly painterly, and he experiments with scratching fine details into the painted surface. Tanguy's preference for black paintings during this period may have been influenced by the photographic experiments of Man Ray or Max Ernst's black compositions of a few years earlier. It may also allude to the impact of the unconscious on the creative process, a favorite theme for the surrealists.





RENÉ MAGRITTE
Belgian, 1898–1967

The Light of Coincidences
1933
Oil on canvas
23⅝ × 28¾ in. (60 × 73 cm)
Gift of Mr. and Mrs. Jake L. Hamon,
1981.9

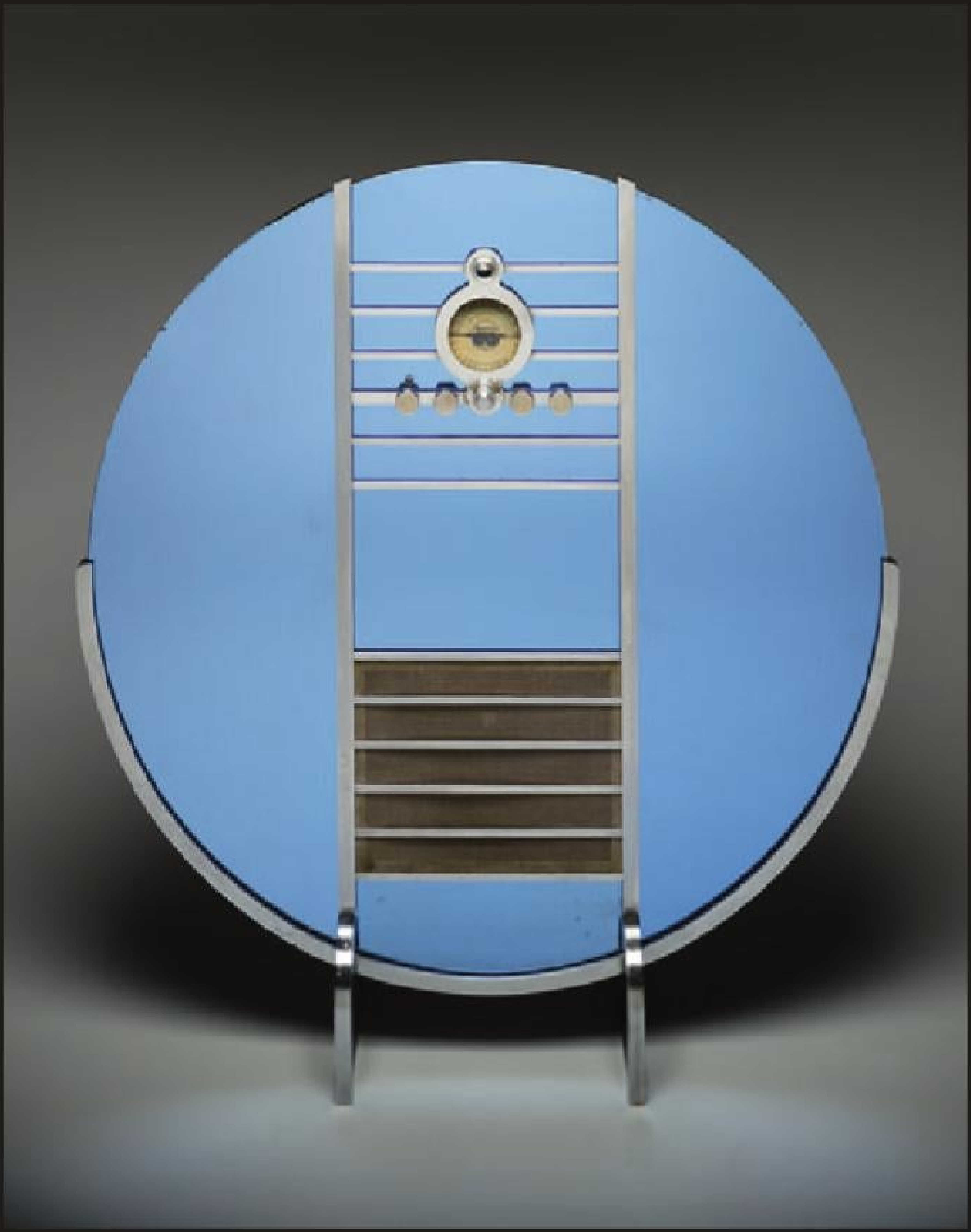
Among the most important of René Magritte's early surrealist works, *The Light of Coincidences* effects a masterful deception. A single candle casts its light on a sculptural torso, modeling and shaping its form, and throwing a shadow behind it. But the torso is itself painted. The eye is tricked into seeing it both as a framed picture and as a three-dimensional sculpture standing in a box. As is often the case with Magritte, the title itself is an aspect of the work, the words echoing the visible scene. Magritte used this painting to describe the role of light in his art: "While it has the power to make objects visible, [light's] existence is manifest only on condition that it is accepted by objects. This is made obvious . . . in 'the light of coincidence,' where . . . a female torso is lit by a candle. In this case, it seems that the object illuminated itself gives life to light."

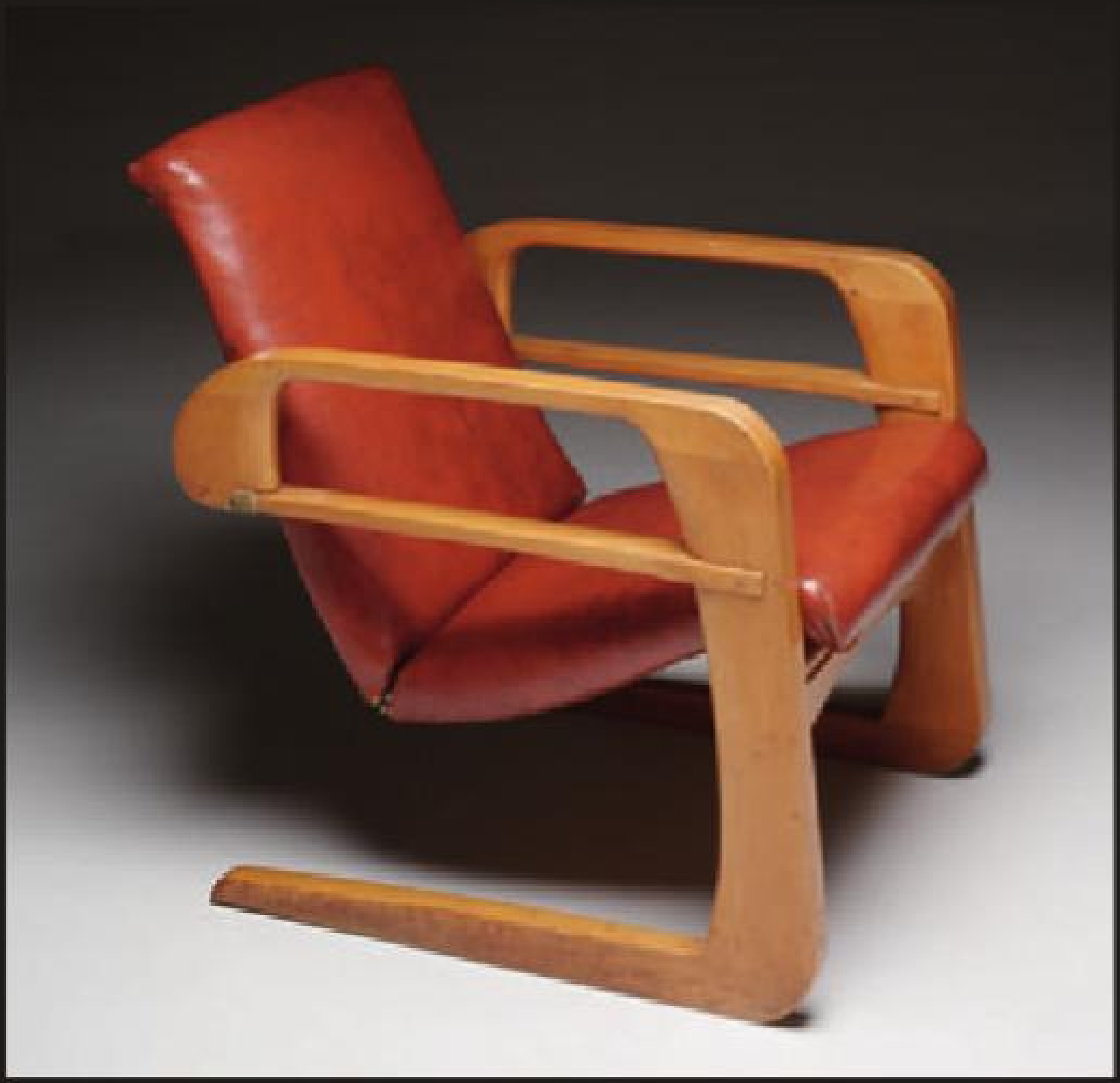
WALTER DORWIN TEAGUE, designer
American, 1883–1960

Nocturne radio (MODEL 1186)

c. 1935
Sparton Corporation, founded 1900, manufacturer,
Jackson, Michigan
Mirrored cobalt glass, satin chrome steel, and wood
46 × 43 × 12 in. (116.8 × 109.2 × 30.5 cm)
The Patsy Lacy Griffith Collection, gift of Patsy Lacy
Griffith by exchange, 2004.1

This towering console of satin chrome and mirrored cobalt glass, standing nearly four feet tall, is a commanding example of the styling of goods to meet the Machine Age aesthetic of the 1930s. One of the most dramatic expressions of the fusion of art and technology, the *Nocturne* radio was designed by one of the leading industrial designers of the 1930s, Walter Dorwin Teague. The design of the radio is drawn from Teague's adoption of a formalist aesthetic citing the appropriateness of geometry derived from machines. Rather than the design relating to the function of the radio, the great mirrored disk presents a stunning façade concealing an otherwise ordinary wooden case housing the radio receiver and its components.





KARL EMMANUEL MARTIN (KEM) WEBER, designer
American, born Germany, 1889–1963

Airline armchair

c. 1934–1935
Airline Chair Company, manufacturer,
Los Angeles, California
Birch, ash, and upholstery
32 × 24½ × 32 in. (81.3 × 62.2 × 81.3 cm)
The Patsy Lacy Griffith Collection, gift of
Patsy Lacy Griffith by exchange, 2006.42

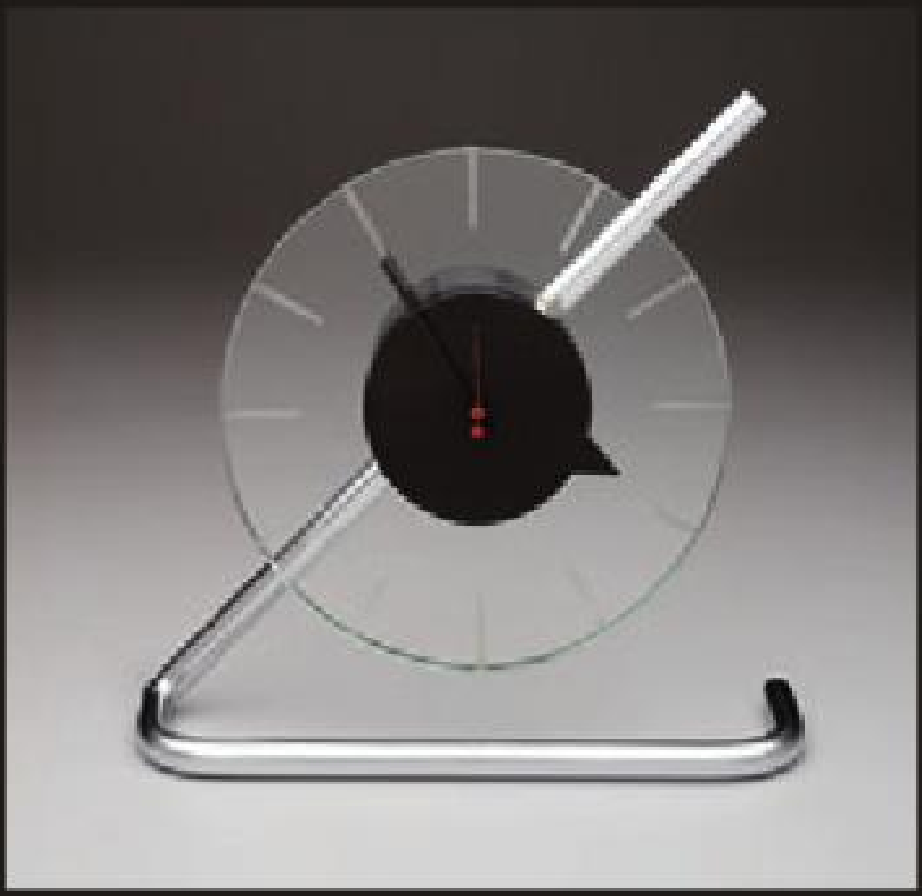
Its smooth lines suggesting the image of speed, and formed of strutlike components, which add a further nod to its *Airline* namesake, this chair design represents a superlative achievement in proclaiming Machine Age sensibilities by means of a traditional furniture material—wood. Echoing the earlier efforts of European designers Marcel Breuer, Alva Aalto, and Gerald Summers, émigré designer Kem Weber's transformation of laminated and pieced wood into a sophisticated cantilevered chair remains remarkable for its structural daring and clever knock-down construction. This particular chair was one of many that originally furnished one of Weber's important commissions of the 1930s, the new Walt Disney Studios in Burbank, California.

GILBERT ROHDE, designer
American, 1894–1944

Z-clock

1933
Herman Miller Clock Company, Inc., 1927–1937,
manufacturer, Zeeland, Michigan
Chromium-plated steel, glass, and enameled metal
11¾ × 12 × 3 in. (29.9 × 30.5 × 7.6 cm)
Anonymous gift, 2006.19

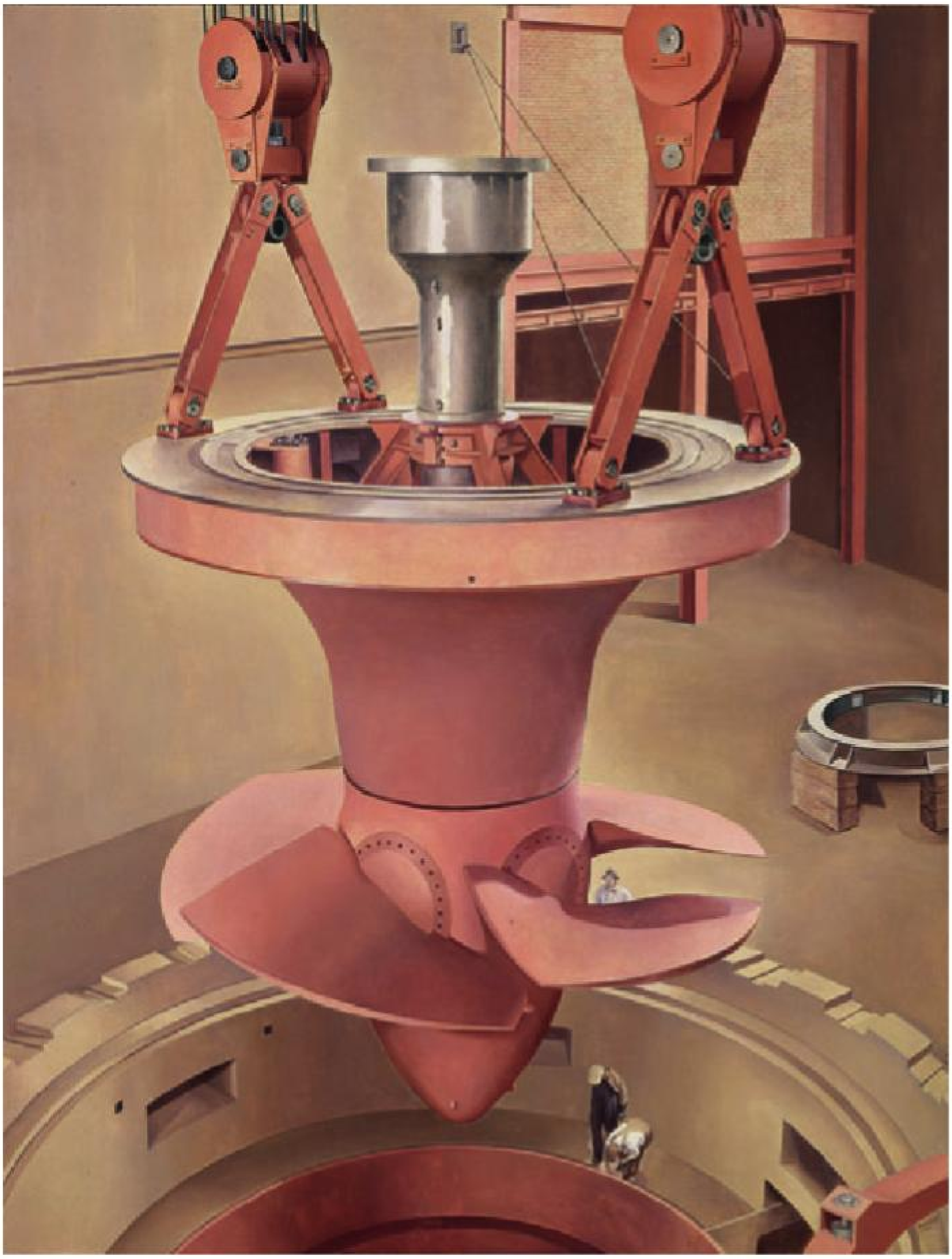
Few American objects of the early 1930s so clearly express the influence of European modernism as does Gilbert Rohde's iconic *Z-clock*. Fashioned of a glass disk with an enameled metal cylinder suspended in space by an economical line of chromium-plated steel tubing, Rohde's clock references Bauhaus design through its industrial materials, precise geometry, and minimalist aesthetic. In 1930 designer Rohde met Herman Miller president D. J. De Pree and soon began moving the company's work toward more progressive designs.

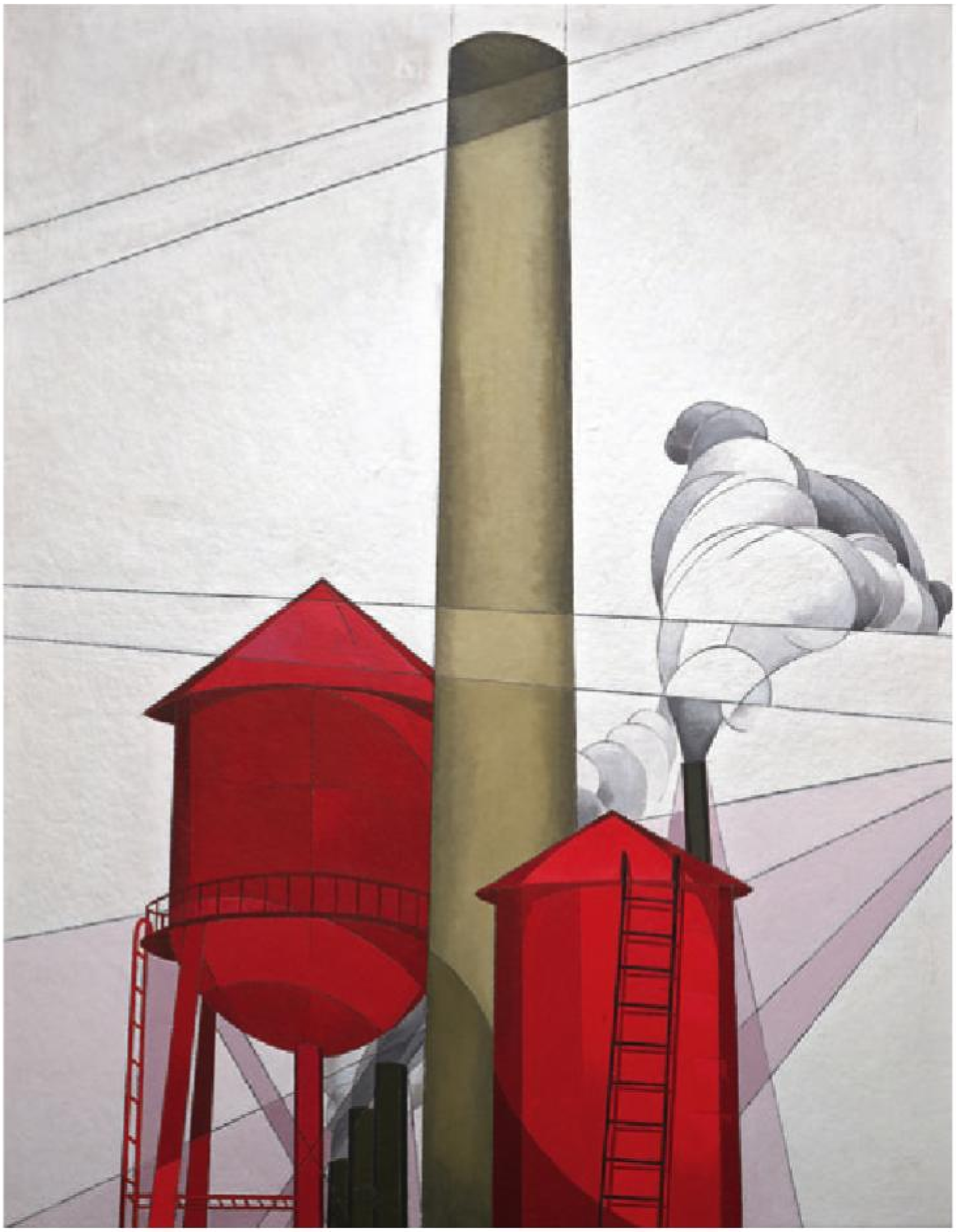


CHARLES SHEELER
American, 1883–1965

Suspended Power
1939
Oil on canvas
33 × 26 in. (83.8 × 66 cm)
Gift of Edmund J. Kahn, 1985.143

In 1938 *Fortune* magazine commissioned Charles Sheeler to create a series of images on the theme of power. Over the next two years, he created a series of photographs and eventually six paintings exploring the varieties of industrial, mechanical, and natural power in the United States. *Suspended Power* depicts a steam turbine being lowered into place at a new hydroelectric power dam in Guntersville, Alabama. This painting is one of the few in the *Power* series to have a recognizable photographic prototype. Not content to merely replicate the photograph, however, the artist combined two different perspectives in the final oil painting, as well as reducing the number of figures in the plant and significantly cleaning up the industrial interior.

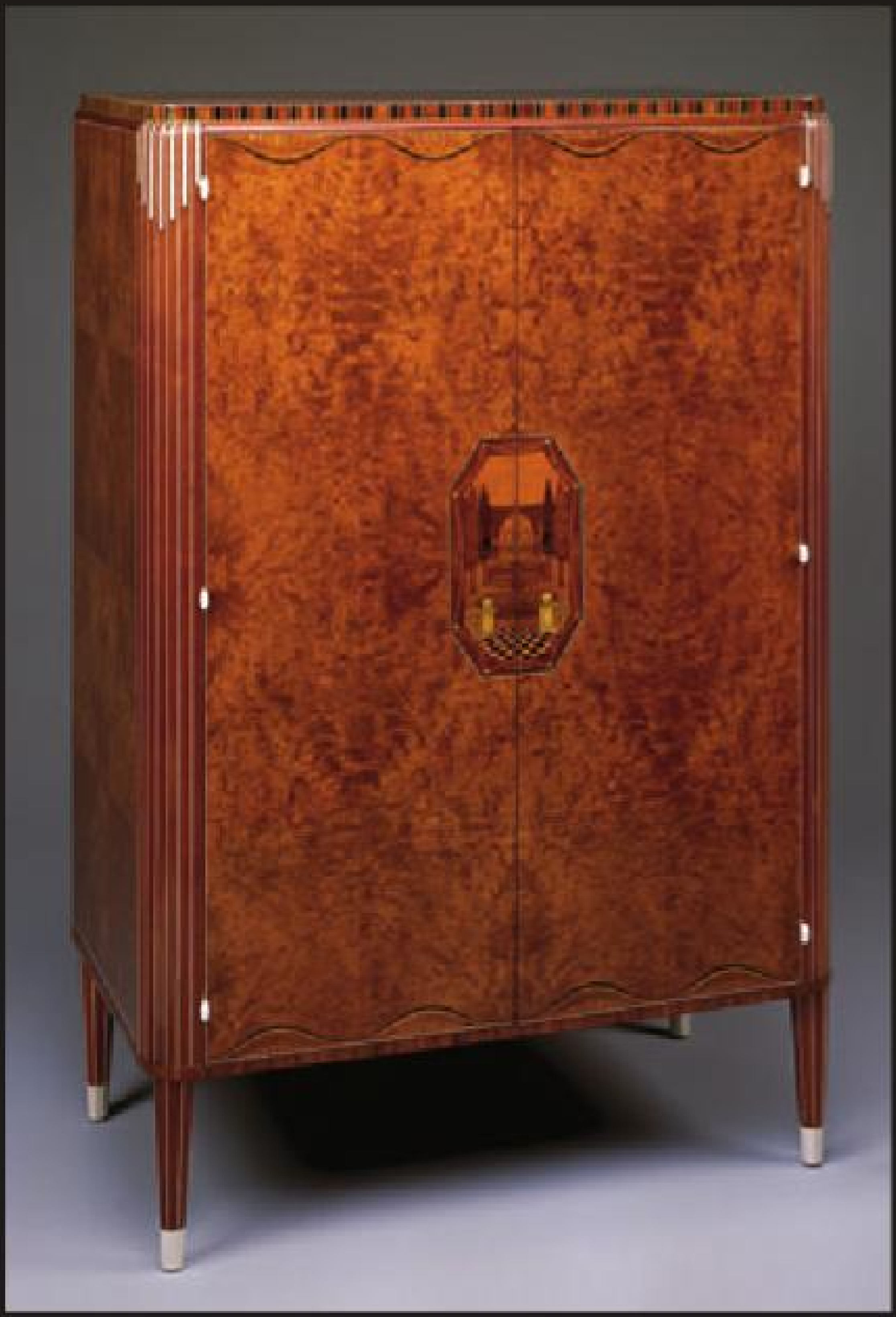




CHARLES DEMUTH
American, 1883–1935

Buildings
1930–1931
Tempera and plumbago on composition board
30 × 24 in. (76.2 × 61 cm)
Dallas Art Association Purchase Fund, Deaccession Funds/City of Dallas (by exchange) in honor of Dr. Steven A. Nash, 1988.21

This painting is a later example from a series that Charles Demuth began in 1919 of buildings in his hometown of Lancaster, Pennsylvania. Dynamically combining two ways of seeing, the artist joined the shifting planes of cubism—here represented by the diagonal lines incising the surface of the canvas—with the recognizable world of silos, water towers, and smokestacks. The painting's tactile, worked surface contrasts vividly with Demuth's precise draftsmanship. His masterful touch with color and design is evident. For the *Building* series, Demuth experimented with wallboard of the type used in home construction, a practice confirmed by the manufacturer's stamp on the reverse of the panel.



COMPANY OF MASTER CRAFTSMEN,
manufacturer
Flushing, New York, c. 1926–1935

Cabinet or armoire

c. 1926–1935
Thuyawood, mahogany, ebony, satinwood,
and possibly Ivorine/xylonite
55 × 30 × 22 in. (139.7 × 76.2 × 55.9 cm)
Anonymous gift, 1997.225

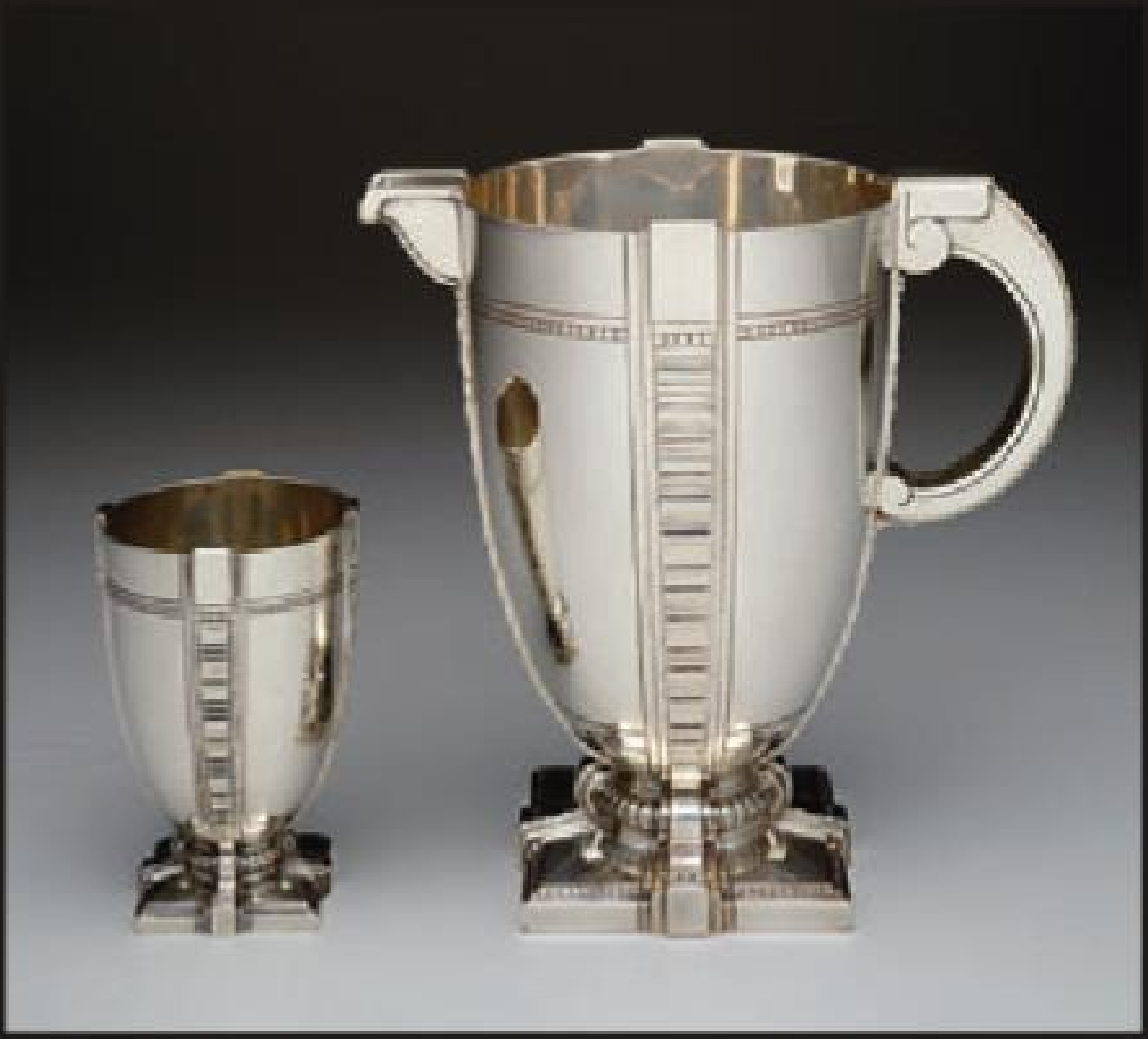
This armoire reflects the influence of contemporary French furniture. The artificial ivory inlay in the background of exotic woods in fantastical patterns echoes the work of French cabinetmakers, whose stylized floral and faunal motifs often suggested the transformation of classical imagery into modern designs. Few American firms so fully embraced the French fashion for these forms as did the Company of Master Craftsmen in creating such a work for the sophisticated American consumer.

ATTRIBUTED TO ARTHUR LEROY BARNEY, designer
American, 1884–1955

Water pitcher and tumbler

Designed 1938
Tiffany & Co., founded 1837, manufacturer,
New York, New York
Silver
Water pitcher: 9½ × 8¾ × 7 in. (24.1 × 22.2 × 17.8 cm)
Tumbler: 4⅞ × 3½ × 3½ in. (12.4 × 8.9 × 8.9 cm)
Gift of Robert and Jolie Shelton, 2001.308.1–2

This pitcher and tumbler, along with the companion tumbler and matching tray now separated from these works, comprise a unique water service originally included in Tiffany & Co.'s display in the House of Jewels Pavilion at the 1939 New York World's Fair. This service readily conveys Arthur Leroy Barney's visionary talent for design and attention to aesthetic unity. The pitcher and tumbler are composed in like geometry, with deep parabolic forms regally positioned above square bases. Ribbonlike vertical bands of silver appliqué accent the foot and body of each piece, and their unified design is punctuated by the pitcher's lustrous D-shaped handle and spout, further emphasizing the service's overall sleekness.

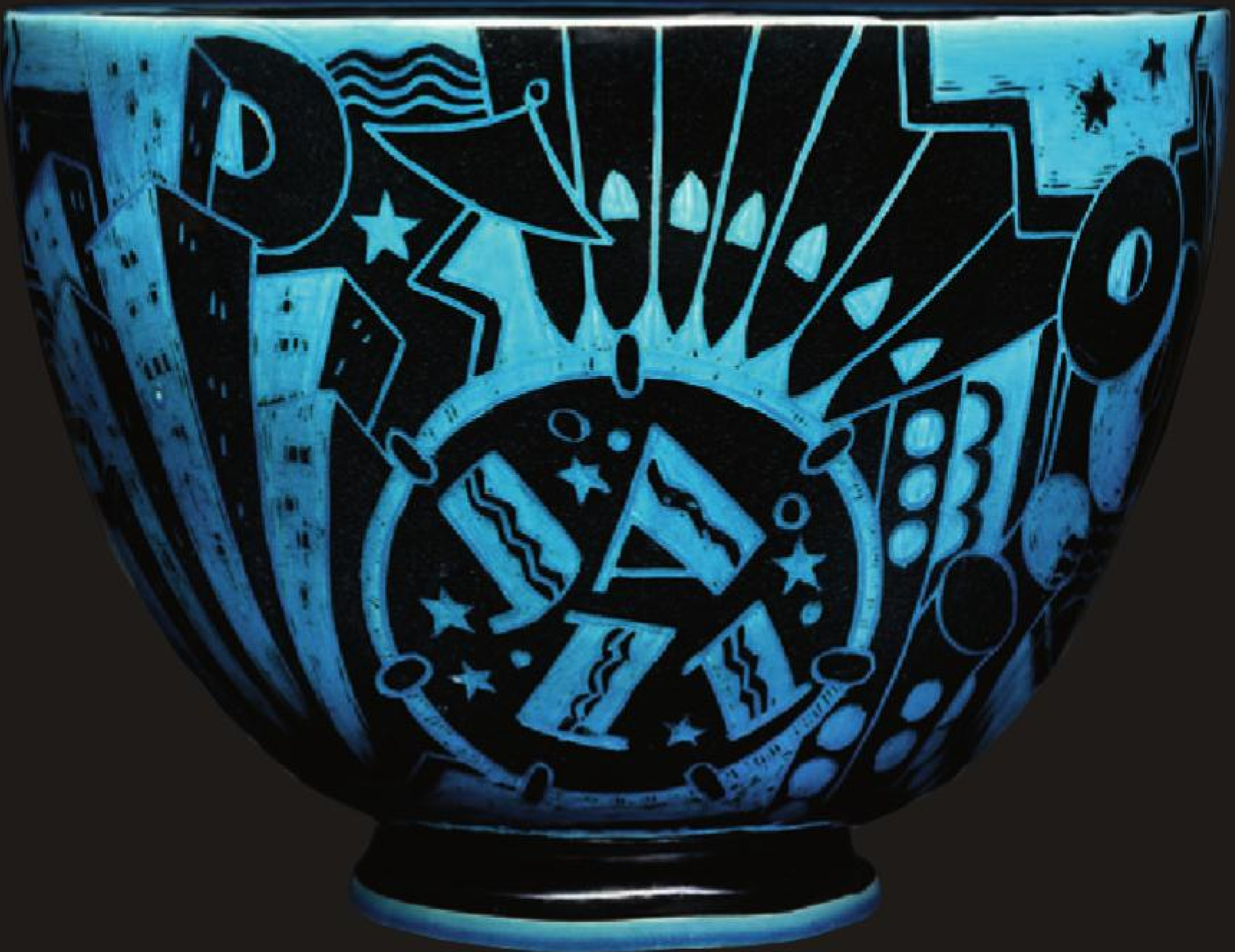


VIKTOR SCHRECKENGOST, designer
American, 1906–2008

Jazz Bowl

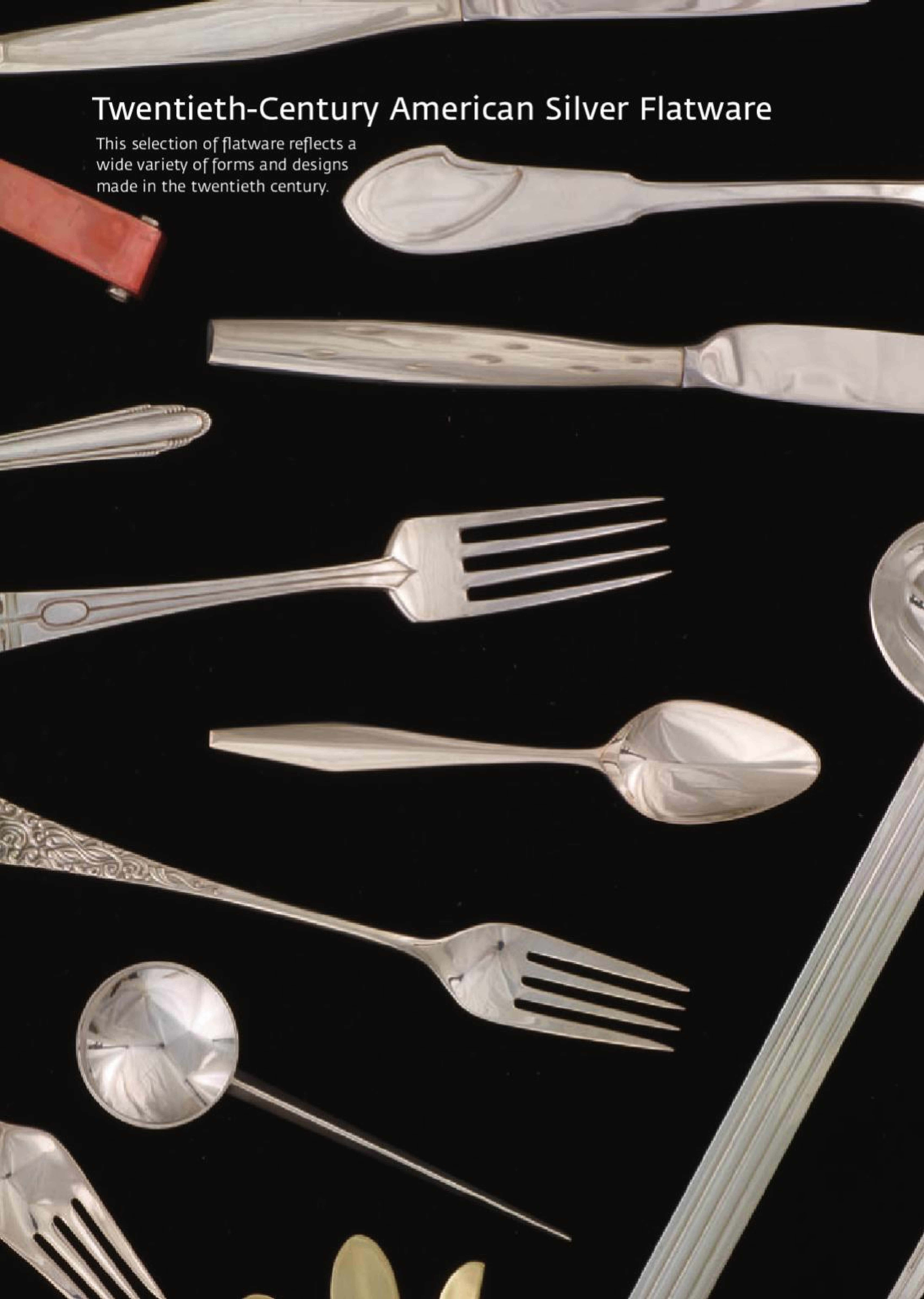
Designed c. 1930–1931
Cowan Pottery Studio, 1912–1931, manufacturer,
Rocky River, Ohio
Earthenware
11½ × 16 in. diam. (29.2 × 40.6 cm)
The Patsy Lacy Griffith Collection, gift of
Patsy Lacy Griffith by exchange, 2010.32

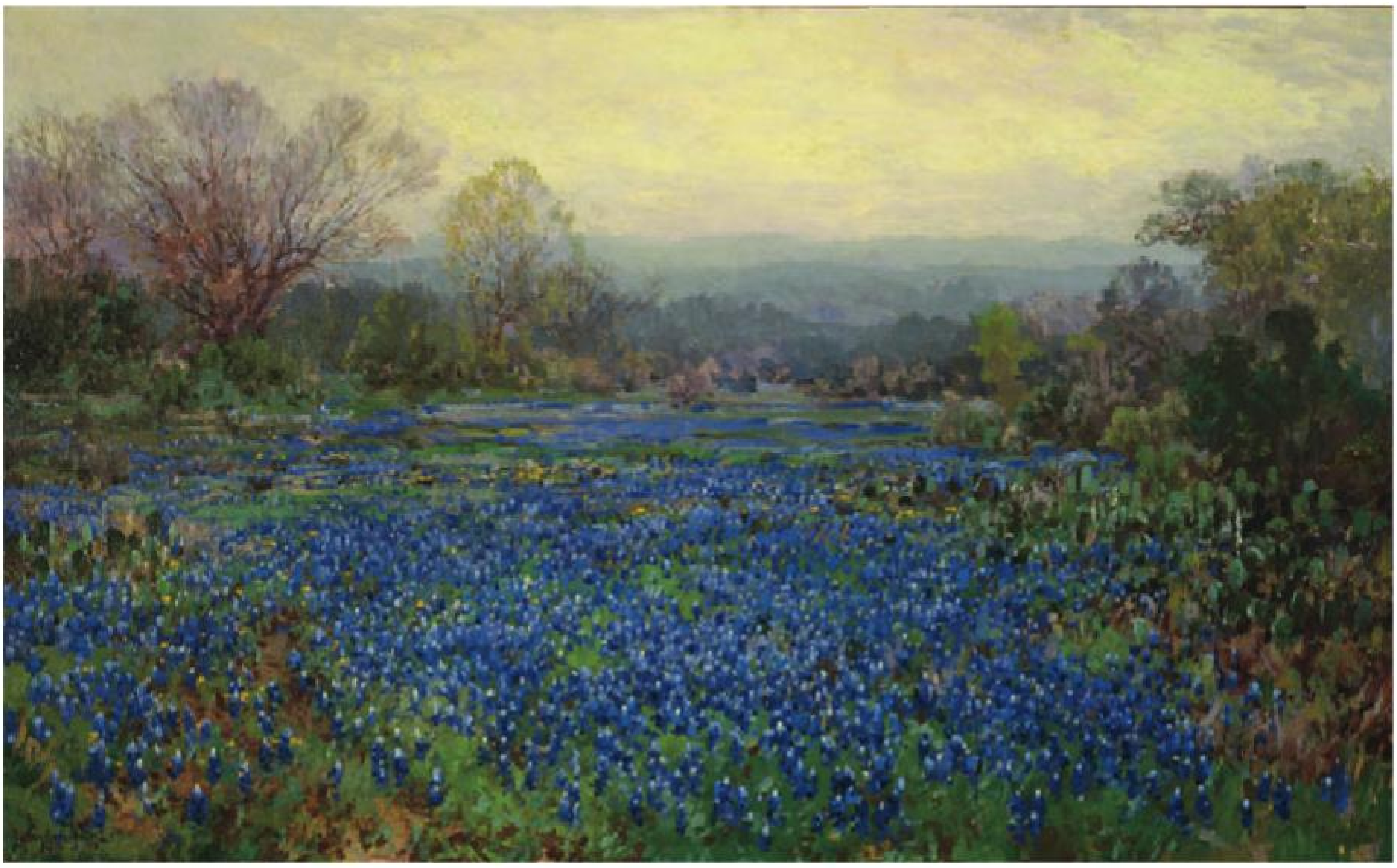
The first *Jazz Bowl* was created in 1930 when Cowan Pottery received a commission through Brownell-Lambertson Gallery to produce a "New Yorkish" punch bowl on behalf of one of their clients. Viktor Schreckengost, a new designer to the firm, was assigned the task and his result became a monumental canvas in the round, upon which he conveyed a cubist-inspired vision of an evening's indulgences in New York City. Unbeknownst to Schreckengost, his client was Eleanor Roosevelt, who had ordered the bowl as a gift in anticipation of her husband's successful bid for the presidency. This example is from the first series that followed the success of the Roosevelt commission. Its *sgraffito* decoration was scratched into the ceramic body after the bowl had been coated in a dark mixture of glaze and slip; then the images of skyscrapers, streetlights, cocktails, and musical instruments were set aglow with an "Egyptian blue" glaze. The azure colors suffuse Schreckengost's dynamic assembly with an energy that echoes the frenetic pace and syncopated rhythms of 1930s American jazz.



Twentieth-Century American Silver Flatware

This selection of flatware reflects a wide variety of forms and designs made in the twentieth century.

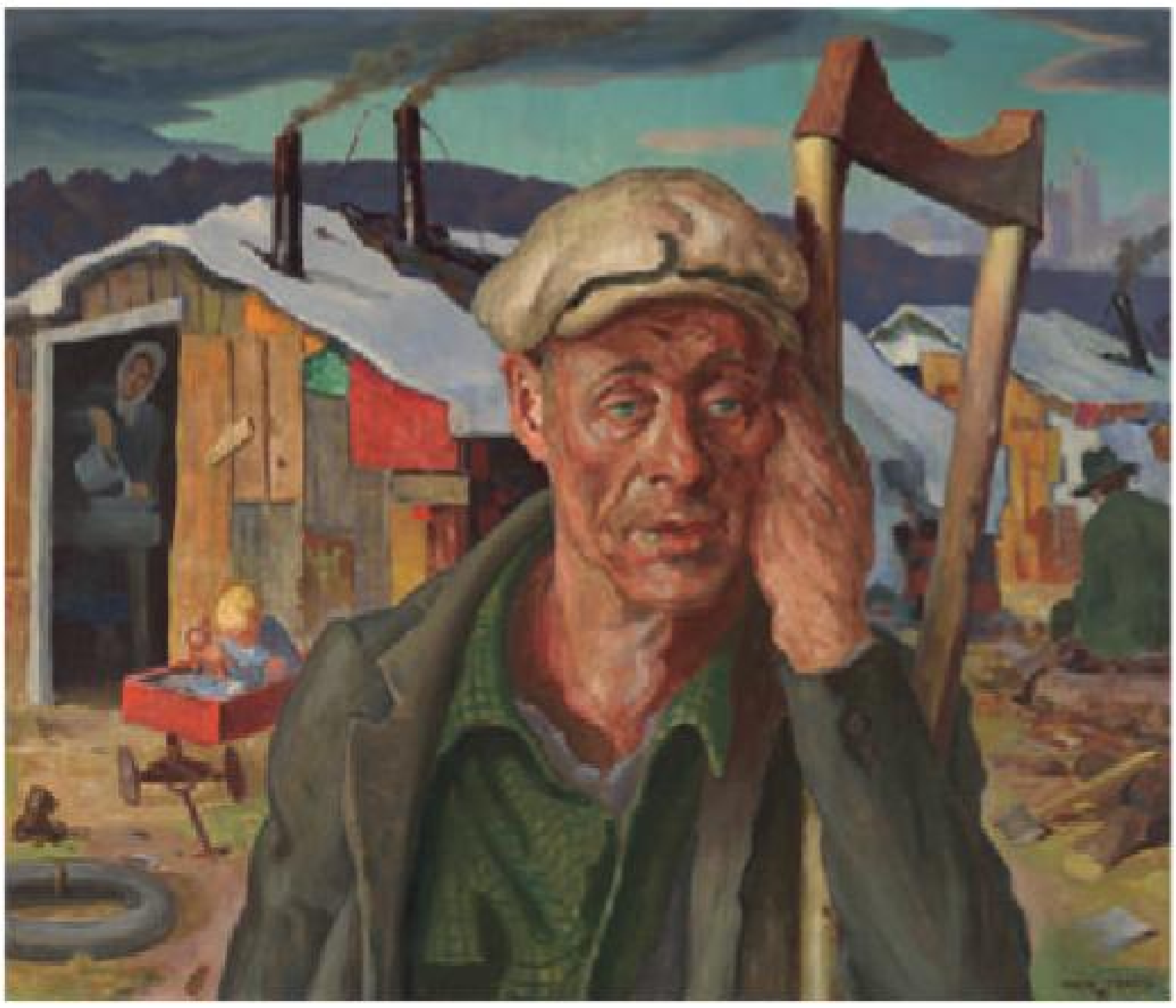




JULIAN ONDERDONK
American, 1882–1922

Untitled (Field of Bluebonnets)
c. 1910–1922
Oil on canvas
23¾ × 39⅜ in. (59.4 × 100 cm)
Bequest of Margaret M. Ferris, 1990.153

The bluebonnet, the unassuming state flower of Texas, was a favorite subject of San Antonio–born Julian Onderdonk. Trained first by his father, Robert Jenkins Onderdonk, himself an important early Texas painter, Julian also studied with the celebrated William Merritt Chase at his Long Island school. Chase stressed the importance of working outdoors and paying close attention to effects of light and shadow. Onderdonk applied these lessons to his native scenery when he returned to Texas around 1909. His enormously popular landscapes spawned a host of imitators after his early death at age forty; however, none of them ever equaled Onderdonk's use of the Texas landscape as a way of investigating the dynamic experience of nature itself.



OLIN HERMAN TRAVIS

American, 1888–1975

Mayor of Hoover City (Texas)

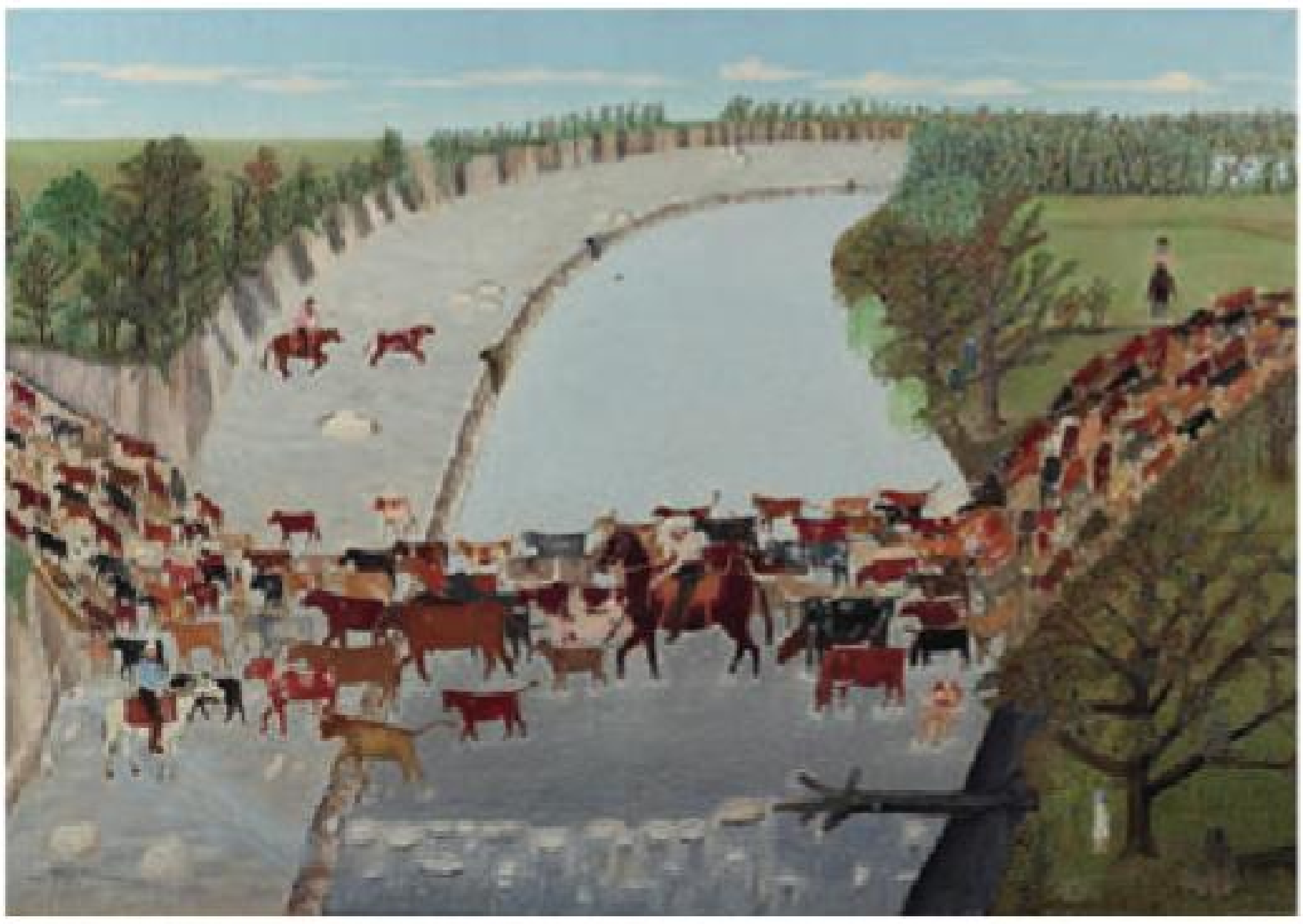
c. 1932

Oil on canvas

25 × 30 in. (63.5 × 76.2 cm)

The Barrett Collection, Dallas, Texas, 2007.15.56

Described by great, thick strokes of paint and strong colors, a down-and-out man leans against a wooden crutch. Around him stretch the shacks of a Depression-era Hoover City—one of the ramshackle communities of the dispossessed that dotted the American landscape in the 1930s, and were disparagingly named for President Herbert Hoover. In ironic contrast to the grim setting that the "mayor" inhabits, the skyscrapers of Dallas shimmer in the far background. Olin Herman Travis was born and raised in Dallas and trained at the Art Institute of Chicago. Travis established the Dallas Art Institute and shepherded the careers of many young Texas artists.



CLARA MCDONALD WILLIAMSON

American, 1875–1976

Get Along Little Dogies

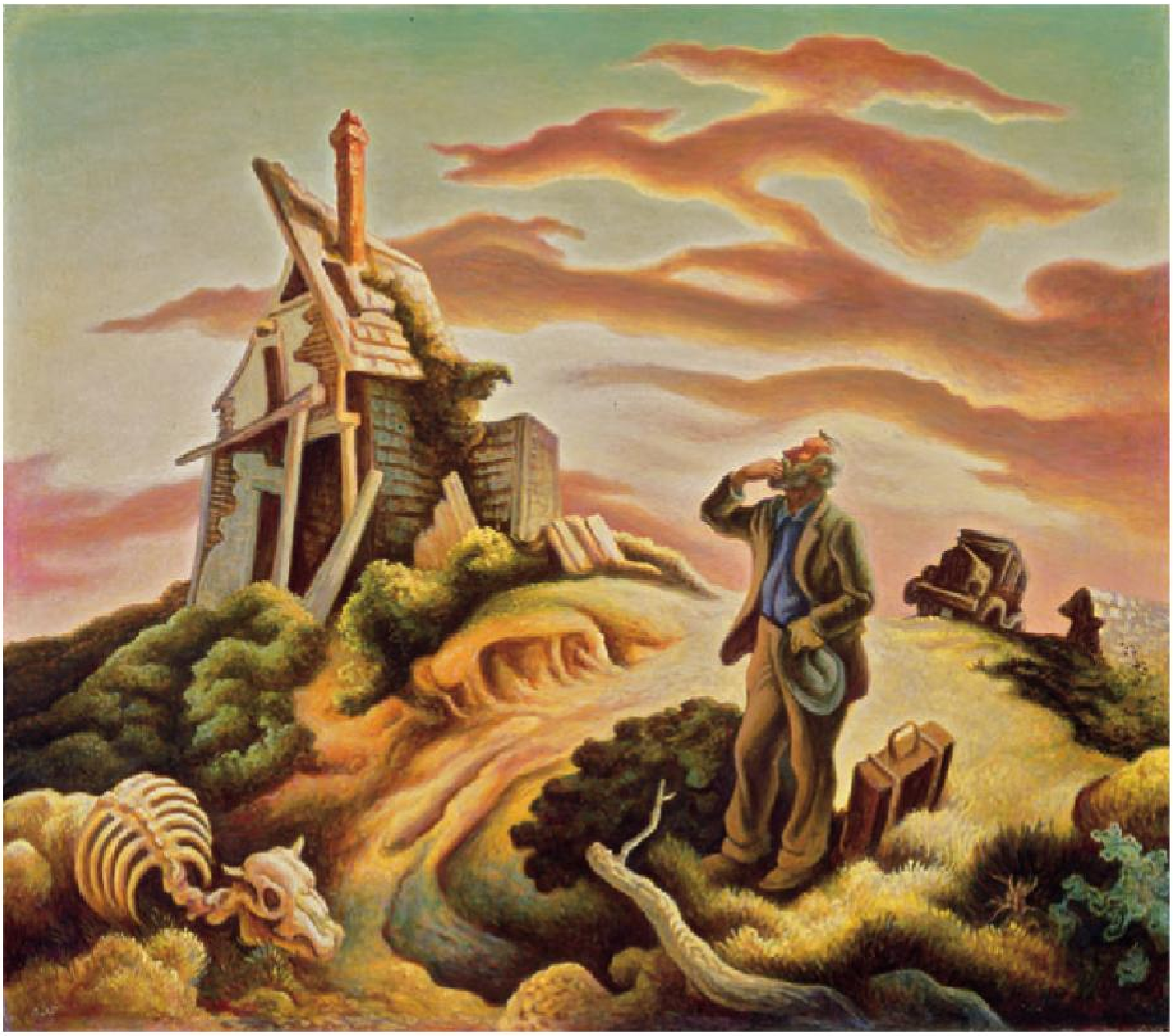
1945

Oil on canvas

26¾ × 39¾ in. (68 × 101 cm)

Ted Dealey Purchase Prize, Seventeenth Annual Dallas Allied Arts Exhibition, 1946, 1946.11

A cattle drive along the Chisholm Trail, the late nineteenth-century route between the ranches of Texas and the rail yards of Abilene, Kansas, forms the basis of a "memory picture" by Clara McDonald Williamson. Largely a self-taught artist, she was born and raised in Iredell, Texas. Williamson began her first art class at Southern Methodist University in 1943, at age sixty-eight, using her childhood memories as subject matter. As she recalled, "To prevent the little orphan calves from falling behind and getting lost from the herd, the Cow-boys would often gently prod them along; all the while singing and talking to them in the typical and amusing cowboy dialect."



THOMAS HART BENTON
American, 1889–1975

Prodigal Son

c. 1939–1941
Oil and tempera on panel
26¼ × 30½ in. (66.4 × 77.5 cm)
Dallas Art Association Purchase, 1945.1

In the biblical story of the prodigal son, a headstrong young man goes out into the world to seek his fortune and falls into vice. When he returns home, broken and battered, his father generously welcomes him. As a parable of forgiveness, the story has resonated for millennia. Like the prodigal son, Thomas Hart Benton returned from New York to his native Missouri to teach at the Kansas City Art Institute in 1935. His homecoming was bittersweet, as the bleak landscape and ominous atmosphere of this painting suggest. Benton's sometimes caustic attacks on his critics led to his dismissal from his teaching position in May 1941. Benton first treated this allegorical composition in a lithograph in 1939. He returned to the theme in this oil and tempera panel, which he exhibited in New York in 1941.

OTIS DOZIER

American, 1904–1987

Cotton Boll

1936

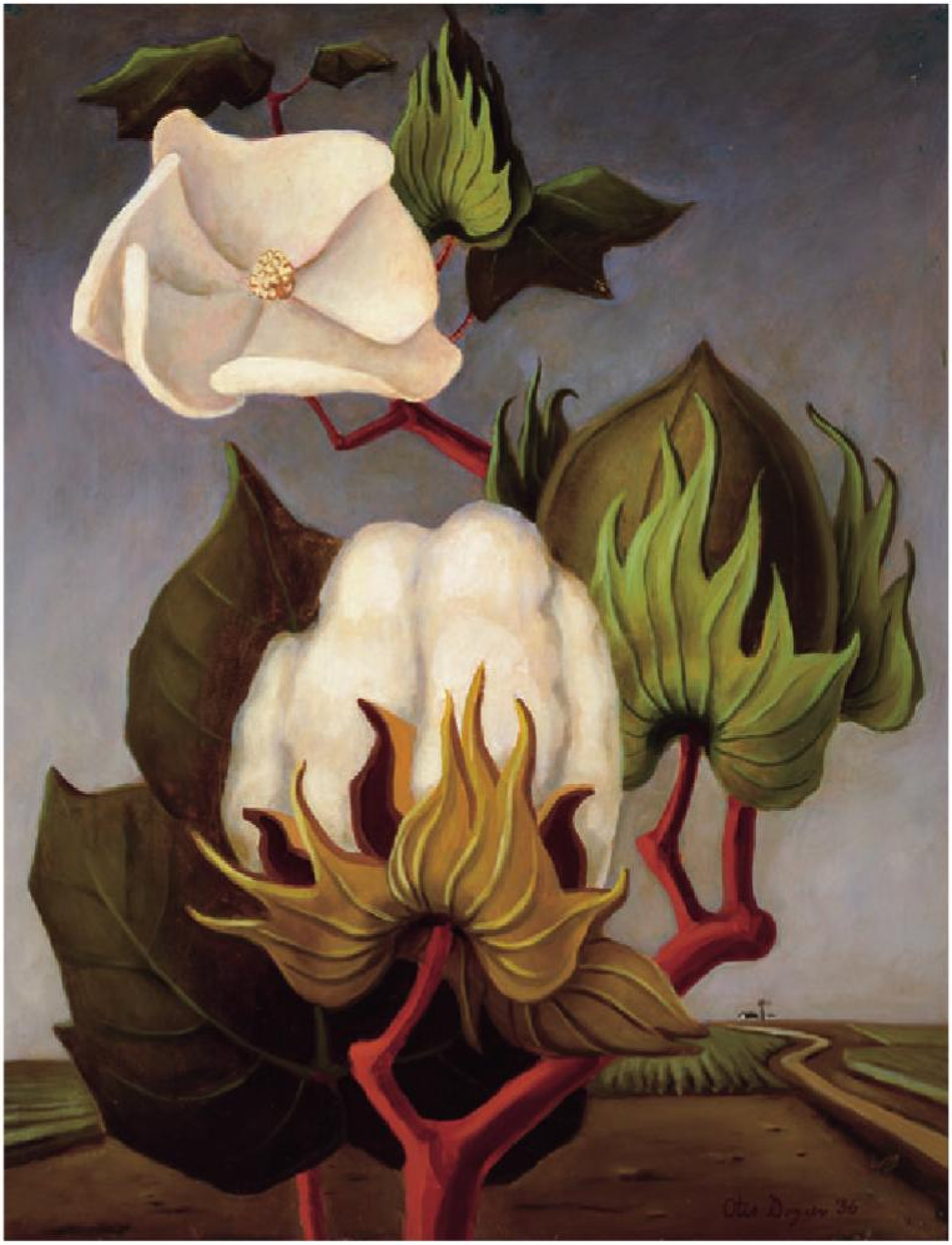
Oil on Masonite

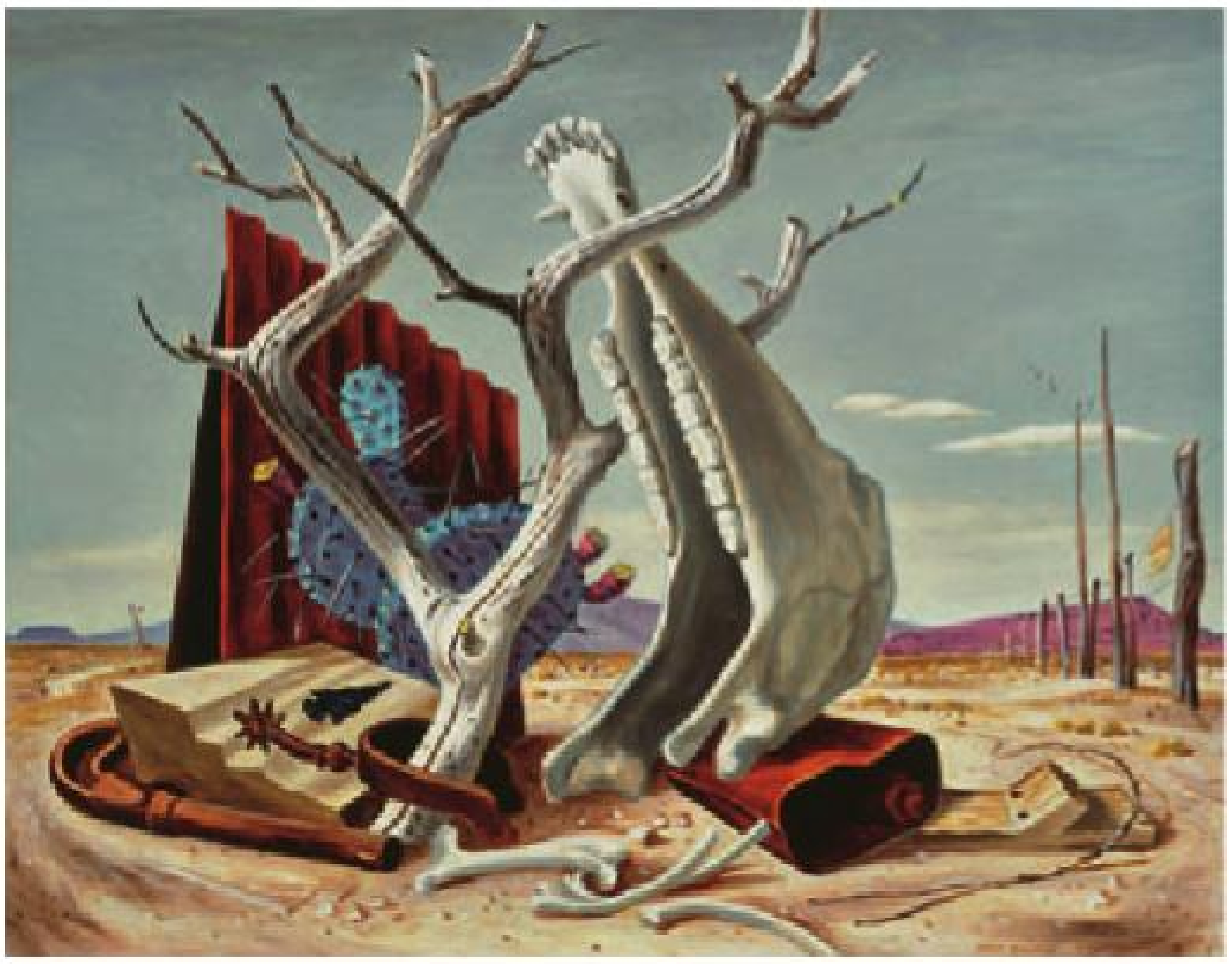
19½ × 15½ in. (49.5 × 39.4 cm)

Gift of Eleanor and C. Thomas May, Jr.,

1985.126

Otis Dozier represents the cotton plant in all its stages of growth, from planting to maturity to harvest, investing the plant with the symbolism of the life cycle itself. Raised on a cotton ranch near present-day Mesquite, Texas, Dozier pays tribute to the value of the agricultural product that sustained the state of Texas until after World War II, when oil and ranching became dominant. This painting was exhibited at the 1936 Texas Centennial. After training in Dallas at the Aunspaugh Art School and the Dallas Art Institute, Dozier himself taught for years at Southern Methodist University and at the Dallas Museum of Fine Arts.





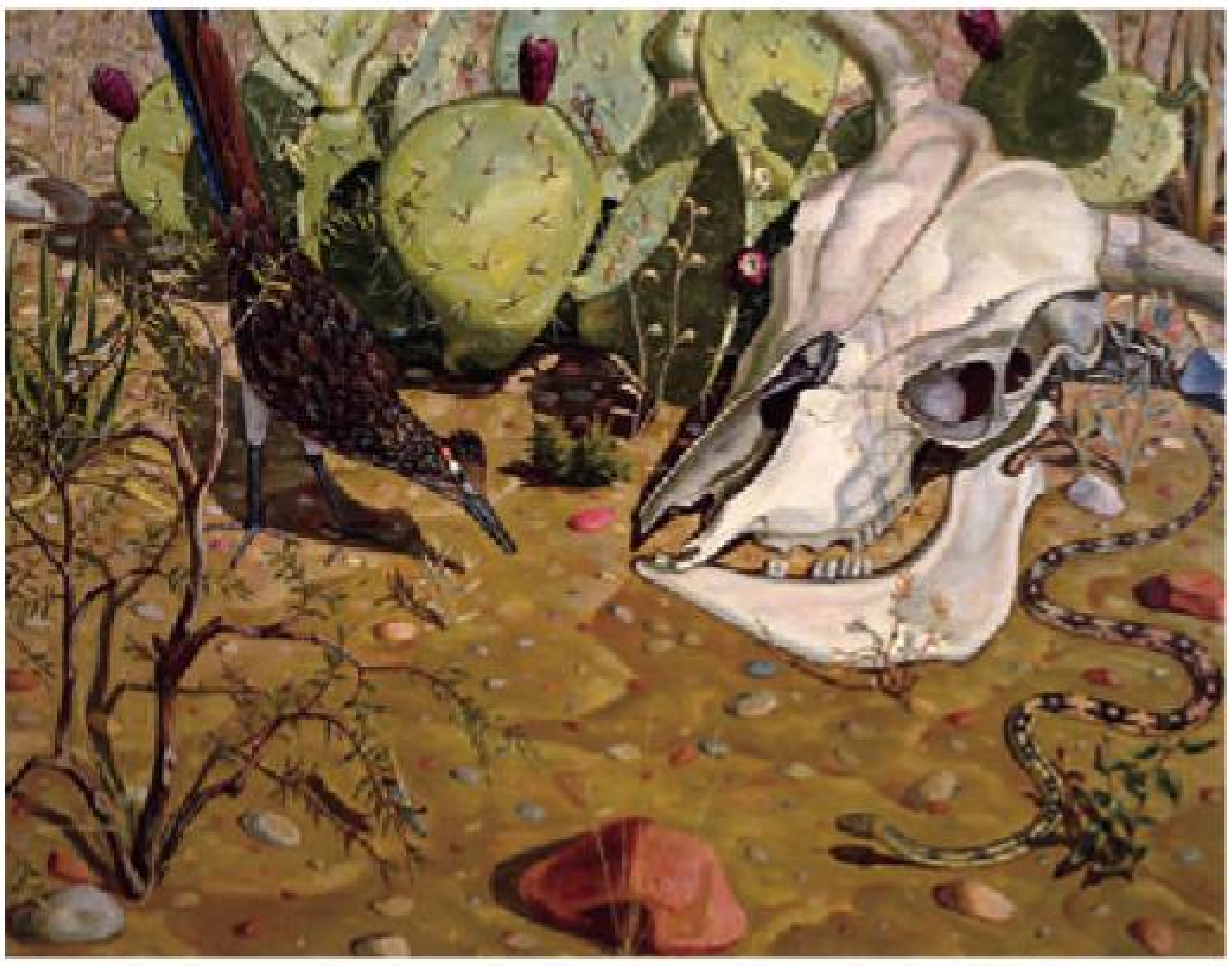
JERRY BYWATERS

American, 1906–1989

On the Ranch

1941
Oil and tempera on Masonite
19⅞ × 25⅞ in. (50.5 × 65.7 cm)
Dealey Prize, Thirteenth Annual Dallas
Allied Arts Exhibition, 1942, 1942.4

What could be seen as a gathering of clichés about Texas, *On the Ranch* is a humorous and elaborate composition wherein reminiscences of surrealism and allusions to Georgia O'Keeffe's themes are deliberately mingled. The painting is a catalogue of the state's history, from the arrowhead of the American Indian to the weapon of the gunslinger, from the spurs of the cowboy to the fencing of the rancher. A leading figure in the Dallas Nine, Jerry Bywaters had a wide-reaching influence on the Dallas art world. He was a founding member of the Lone Star Printmakers; a professor at his alma mater, Southern Methodist University; and director of the Dallas Museum of Fine Arts for twenty-one years.



FREDERICK DARGE

American, born Germany, 1900–1978

Survival of the Fittest

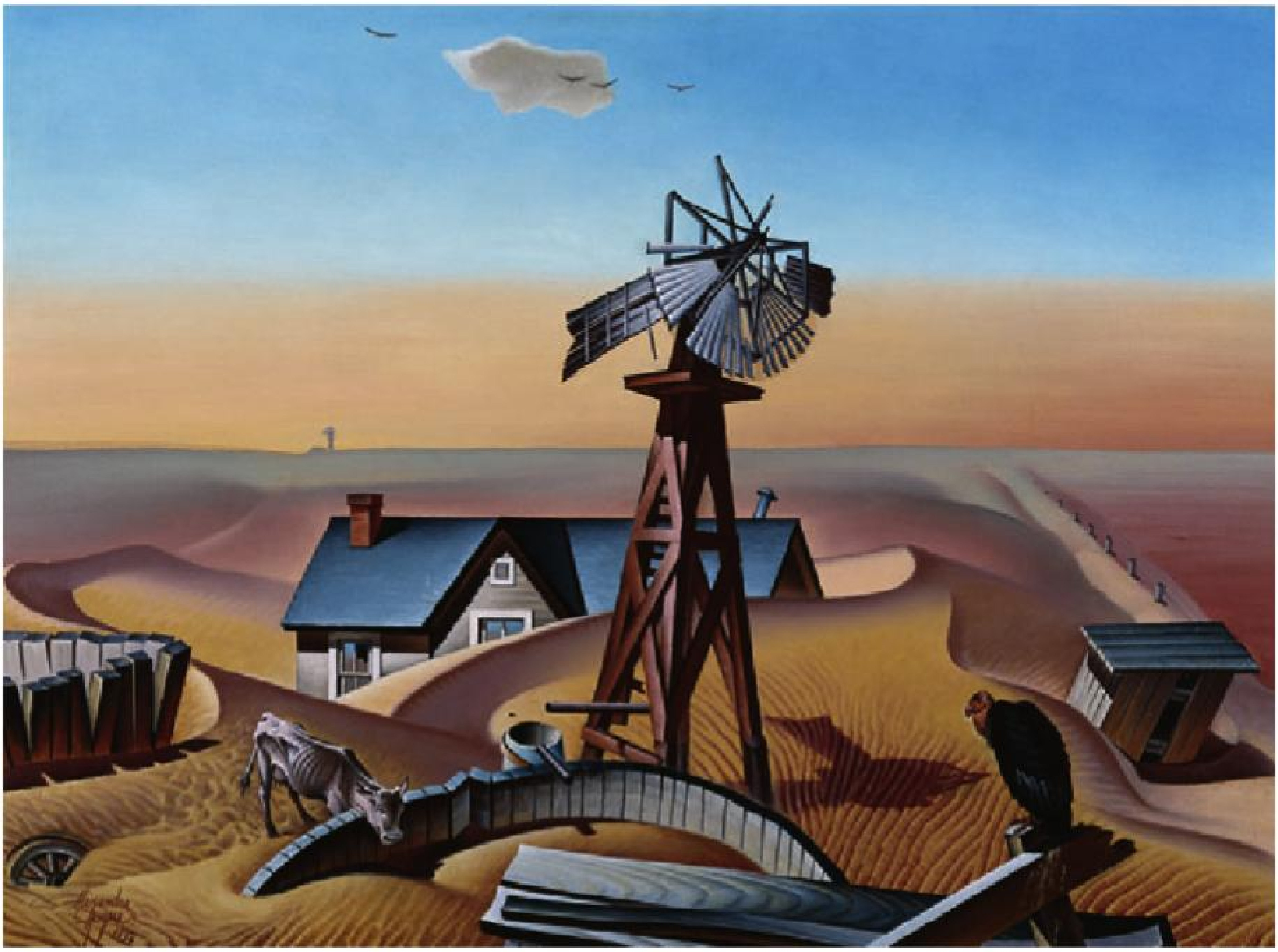
c. 1941
Oil on canvas
24 × 31½ in. (61 × 80 cm)
Anonymous gift, 1944.13

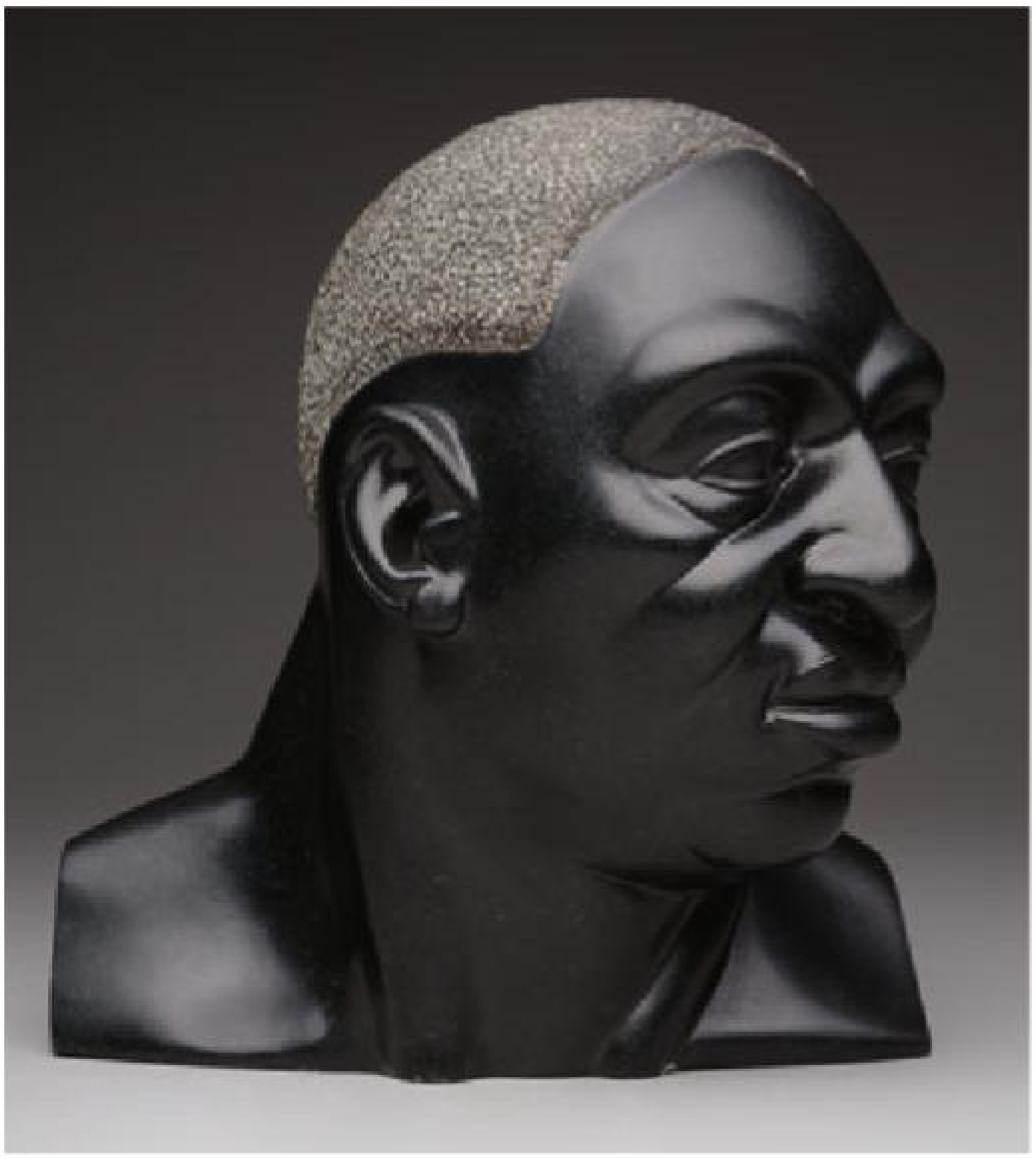
Born in Hamburg, Germany, Frederick Darge immigrated to the United States in 1924 and trained at the Art Institute of Chicago and the Art Students League in New York. Darge's main subject was the arid Trans-Pecos landscape of far western Texas. In this meticulously detailed scene, a roadrunner and a snake face off in a climate beset by death and heat. Their combat amid a broken skull and parched cacti, seen in a close-up view, offers an abridged version of the precariousness of desert life.

ALEXANDRE HOGUE
American, 1898–1994

Drouth-Stricken Area
1934
Oil on canvas
30 × 42¼ in. (76.2 × 107.3 cm)
Dallas Art Association Purchase,
1945.6

One of the most searing images of the Depression-era Southwest, *Drouth-Stricken Area* is part of Alexandre Hogue's *Erosion* series, six paintings executed between 1933 and 1936. As Hogue recalled: "My handling of the Dust Bowl group of paintings was absolutely mine. I saw the Dust Bowl happen, saw it coming. I was a youthful cowboy in Dalhart, Texas. It was strictly grazing land, the most beautiful you ever saw." The arid landscape, with its exaggerated sharp edges, emaciated cow, and sun-bleached colors, invokes the sheer hopelessness of the time, while the gathering dust at the horizon line recalls the storms of the "Dirty Thirties." Born in Missouri but raised in Denton, Texas, Hogue was as outspoken an advocate for the arts in Texas as he was critical of the depletion of its land. One of the founders of the Dallas Art League, he exhibited at the 1936 Texas Centennial.





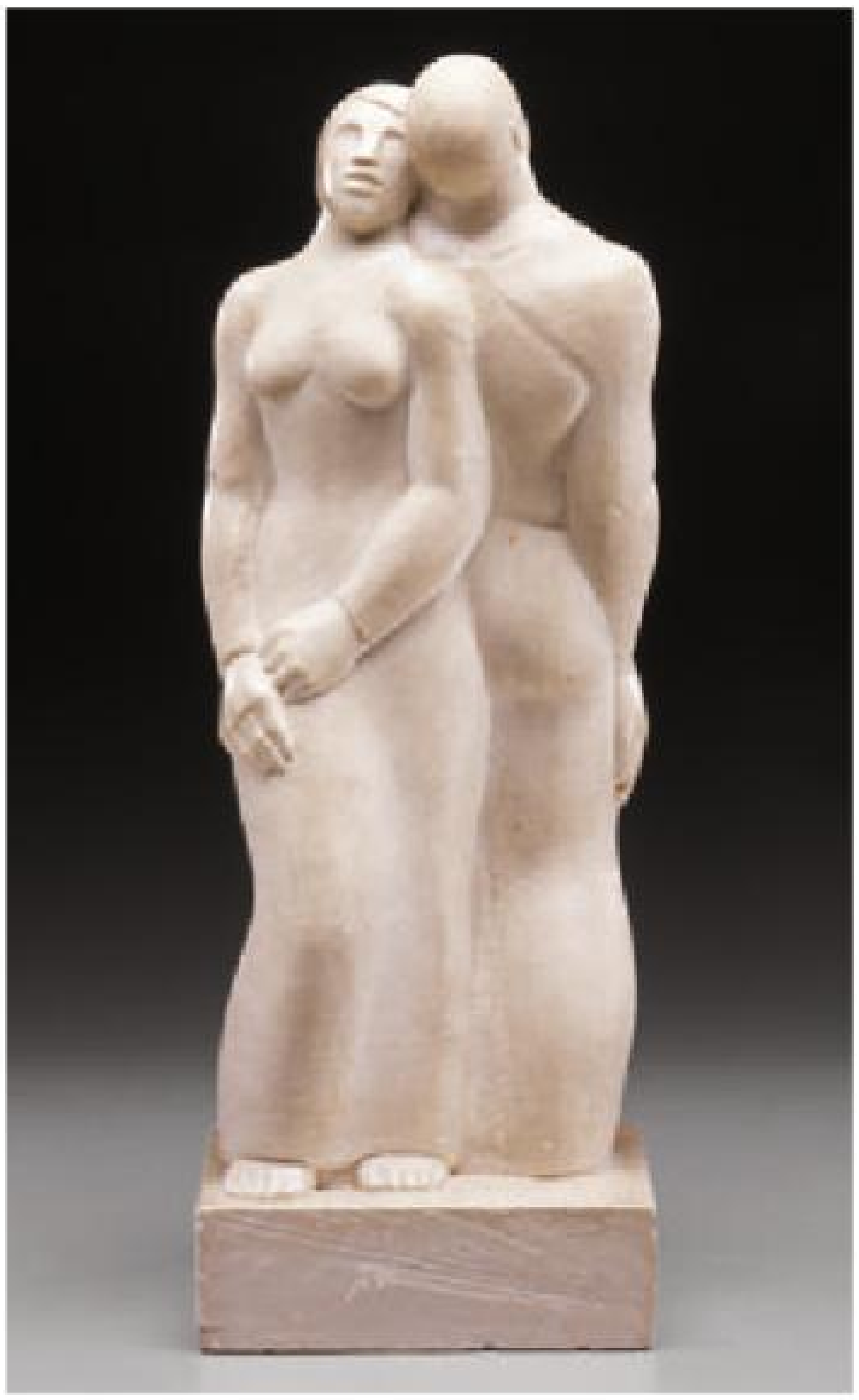
MICHAEL G. OWEN

American, 1915–1976

Leadbelly

1943
Serpentine
12 × 11½ × 9½ in. (30.5 × 29.2 × 24.1 cm)
Mr. and Mrs. Tom Gooch Fund Purchase Prize, Twelfth Annual Texas Painting and Sculpture, 1950–1951, 1950.91

Itinerant musician Huddie "Leadbelly" Ledbetter (1889–1949) began life as a cotton picker in Louisiana, but early in his youth he moved from Shreveport to join the Deep Ellum music scene in Dallas as a blues singer, guitarist, and composer. In 1917 he killed a man and was sent to prison in Louisiana. After his release, Leadbelly headed north. It was in New York that Dallas native Michael Owen met the elderly Leadbelly. He reported in a letter: "Leadbelly sat for me one afternoon and I finished the clay model at that time. From that I worked out the stone cutting, only being able to work on it in my spare time. . . . During the time he was sitting for me (playing his guitar and singing), he played 'Goodnight Irene.'" Owen, who studied at the Dallas Art Institute, had been a sculptural assistant during the landmark 1936 Texas Centennial exhibition.



DOROTHY AUSTIN

American, 1911–2011

Slow Shuffle

1939
Plaster
14¾ × 5⅜ × 5⅜ in. (37.5 × 13.7 × 13.7 cm)
Texas Art Fund and Early Texas Art Fund, 2001.47

This sensuous sculpture, carved in 1939, represents a man and woman dancing back to back, their heads resting on one another's shoulders. The intimacy of the couple, silently lost in quiet movement, carries a dense emotional content. Although small, the piece has the monumental strength that is characteristic of Dorothy Austin's work. The artist's use of the chisel animates the plaster surface with a delicate texture. This piece has never been cast and remains unique.

EVERETT SPRUCE

American, 1908–2002

Night

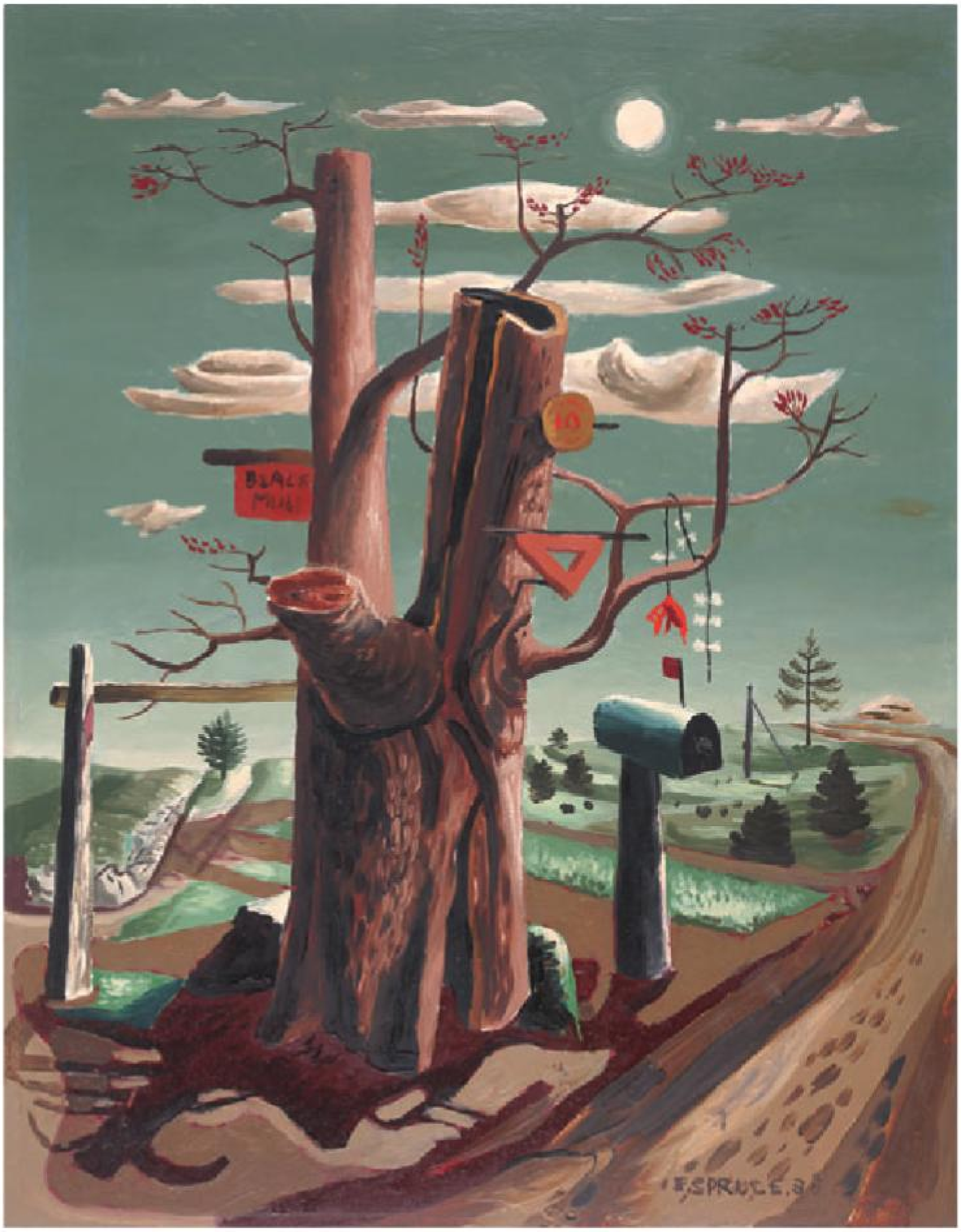
1938

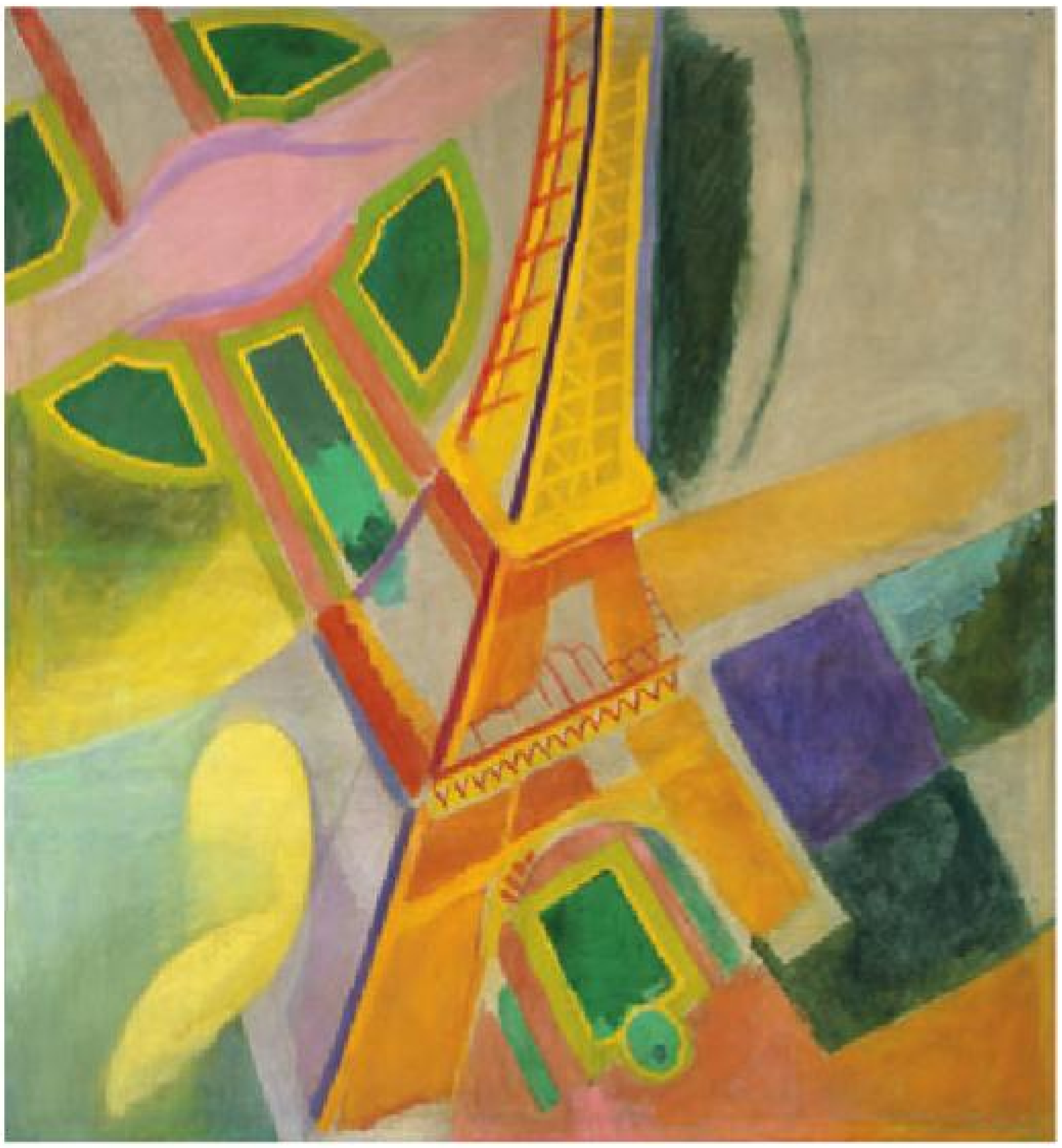
Oil on Masonite

20 × 16 in. (50.8 × 40.6 cm)

Kiest Purchase Prize, Ninth Annual Dallas Allied Arts Exhibition, 1938, 1938.24

With its playful, almost cartoonlike description of the landscape, *Night* is an unusual example of Everett Spruce's work in the 1930s, when he was a core member of the artists' group known as the Dallas Nine. The name was taken from the title of the group's first exhibition in 1932, *Exhibition of Nine Artists Under the Age of Thirty.* The Dallas Nine artists shared an interest in figurative painting, rejecting the vogue for abstraction then prevalent in New York as well as the impressionism of the previous generation of Texas painters. Spruce, a native of Arkansas, cultivated an expressive approach to the rugged southwest landscape, which he depicted with a geometric hard edge. In 1940, after working in Dallas for nearly fifteen years, Spruce joined the faculty of the University of Texas at Austin, where he taught for more than three decades.





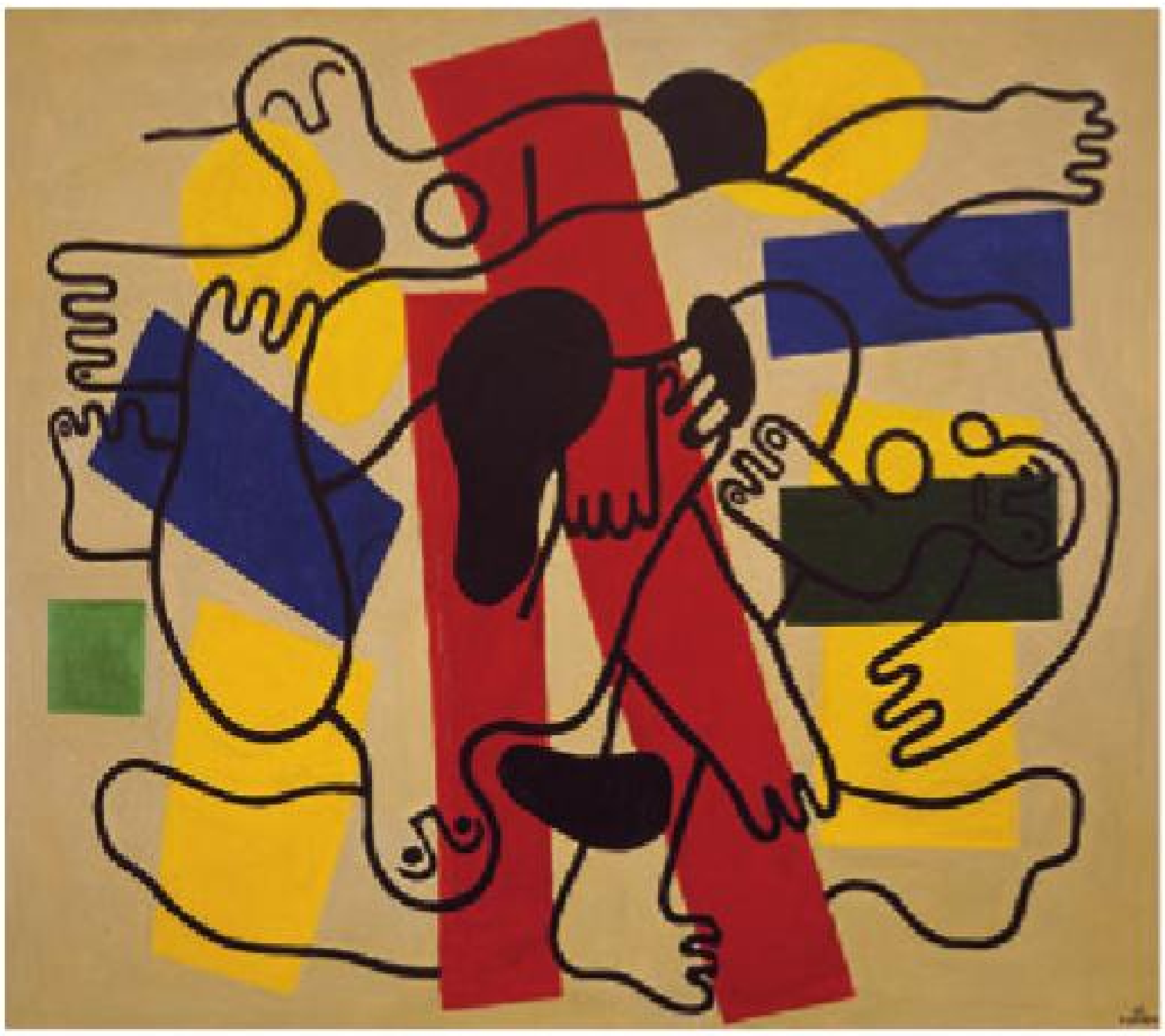
ROBERT DELAUNAY

French, 1885–1941

Eiffel Tower

1924
Oil on canvas
72½ × 68⅝ (184.2 × 174.3 cm)
Gift of the Meadows Foundation,
Incorporated, 1981.105

Robert Delaunay had a lifelong attraction to the Eiffel Tower. From his first painting of it in 1909 to his large canvas for the 1937 Paris Universal Exhibition, he chose the tower, with its soaring wrought-iron girders, as a symbol of modernity and as the perfect expression of an urban landscape. By taking a bird's-eye view above the tower, he provokes the dizzying effects of great height and brilliant color.



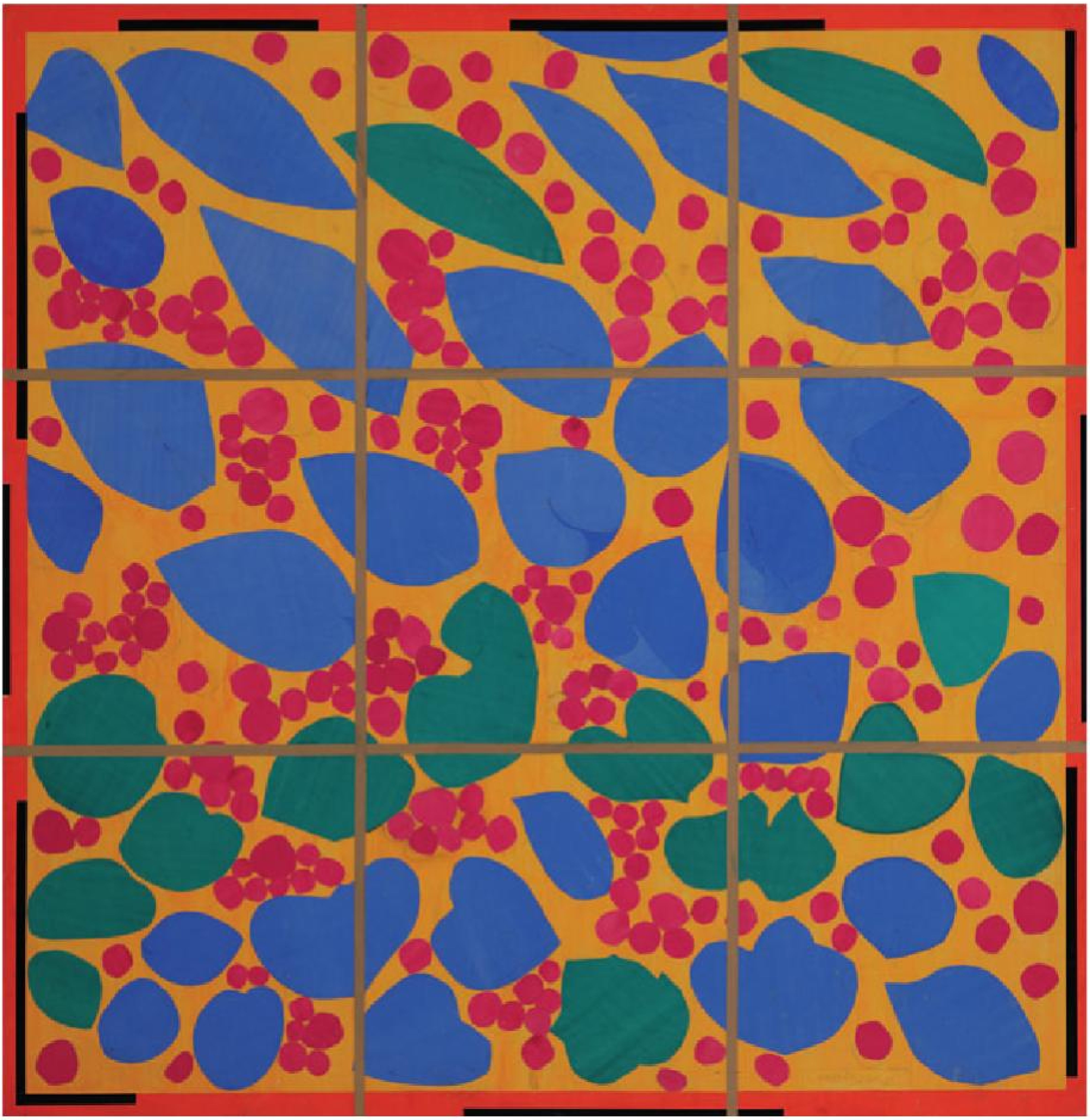
FERNAND LÉGER

French, 1881–1955

The Divers (Red and Black)

1942
Oil on canvas
50⅛ × 58⅛ in. (127.3 × 147.6 cm)
Foundation for the Arts Collection, gift of the
James H. and Lillian Clark Foundation, 1982.29.FA

Fernand Léger developed his *Divers* series in the United States in the 1940s, after fleeing Nazi France. Inspired by the movements of swimmers, he attempted in these works "to translate the character of the human body evolving in space without any point of contact with the ground." Léger attributed his separation of design and color to the neon signs he saw in New York.



HENRI MATISSE
French, 1869–1954

Ivy in Flower
1953
Colored paper, watercolor, pencil, and brown paper tape on paper mounted on canvas
112 × 112 in. (284.5 × 284.5 cm)
Foundation for the Arts Collection, gift of the Albert and Mary Lasker Foundation, 1963.68.FA

In 1952 Henri Matisse was asked to create a stained-glass window for the mausoleum of art collector Albert Lasker, and he took on the project with enthusiasm. His full-scale maquette was made with shapes cut out of painted paper and arranged with the help of assistants. This technique had allowed the elderly Matisse to remain productive as an artist in his final years, when he was no longer able to paint, and *Ivy in Flower* is one of the most joyous and exuberant of the large cutout works he made at the end of his life. Matisse described the maquette in a letter to his son: "I really think it is very beautiful. It has a new harmony." Matisse's client, however, did not share his admiration, and she chose not to proceed with the planned window. She retained the maquette and donated it to the Dallas Museum for Contemporary Arts in 1957.

DIEGO RIVERA

Mexican, 1886–1957

Portrait of Dr. Otto Ruhle

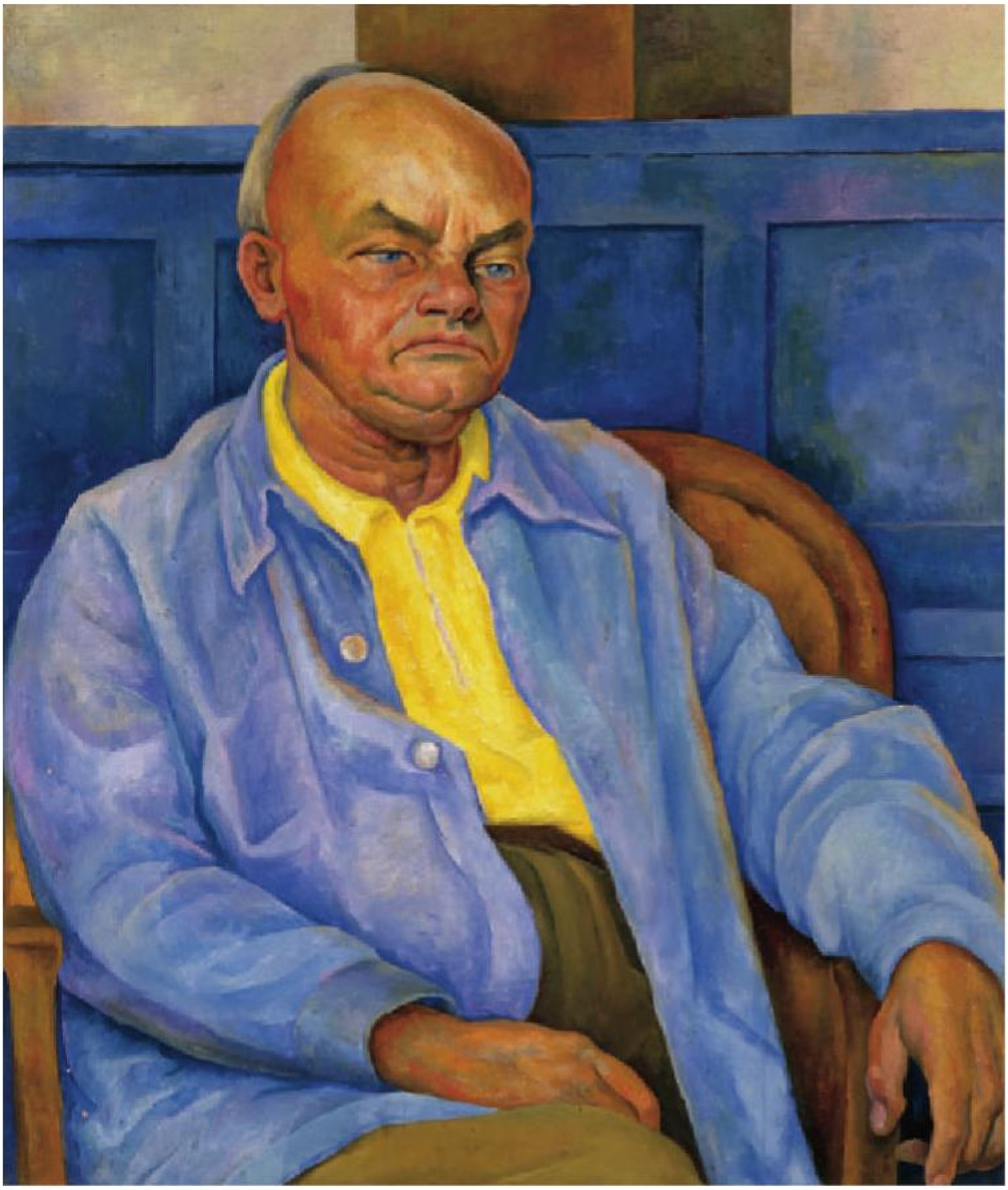
1940

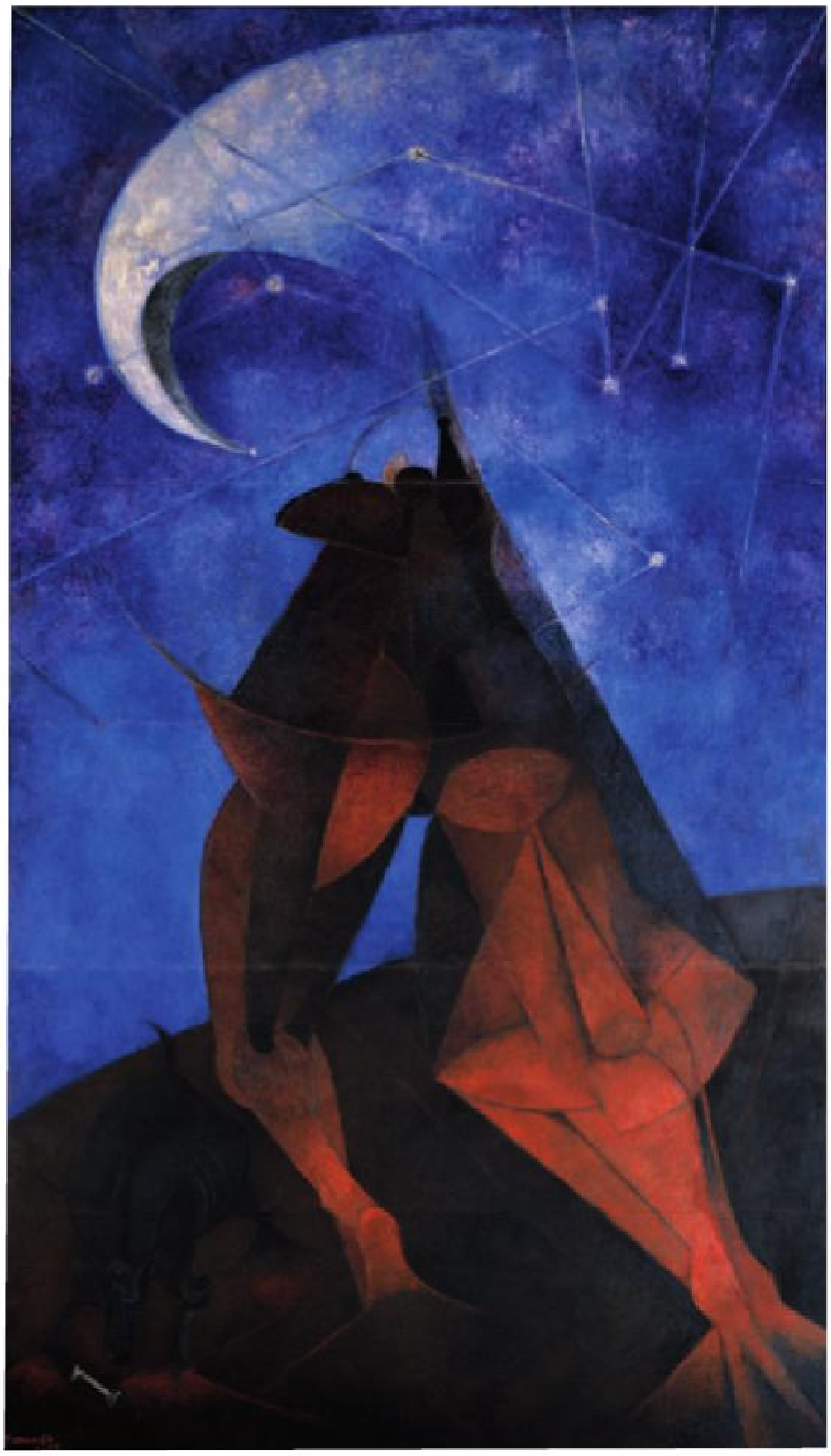
Oil on canvas

35½ × 31 in. (90.2 × 78.7 cm)

Gift of Elizabeth B. Blake, 1952.10

A towering figure of Mexican modernism, Diego Rivera spearheaded the revival of monumental fresco painting in his country and in the United States. With bold colors and assured draftsmanship, he created iconic scenes that extolled Mexican nationalism and socialist ideals. He also made many easel paintings, such as this portrait of the German Otto Ruhle (1874–1942). A schoolteacher who believed in achieving social reform through education, Ruhle had been active in Germany's leftist politics before immigrating in 1936 to Mexico, where he became an educational advisor to the country's socialist government. Rivera accentuated the doctor's intellectual prowess by depicting him with a broad forehead and a brooding, thoughtful expression. Yet Dr. Ruhle's informal slouch in his chair and the bright, cheerful palette lend a casual quality more common to Rivera's paintings of family and friends than political associates.





RUFINO TAMAYO
Mexican, 1899–1991

El Hombre (Man)
1953
Pigment in vinyl emulsion on Masonite
216 × 126 in. (548.6 × 320 cm)
Commissioned by the Dallas Art Association through Neiman-Marcus Exposition Funds, 1953.22

In 1953 the Dallas Art Association commissioned Rufino Tamayo to create a mural composition that would honor the close ties between the United States and Mexico. The choice was fitting: Tamayo himself bridged cultures. A Zapotec Indian then living in Paris, Tamayo wedded his respect for his indigenous heritage with excitement for the bold colors and abstract forms of the modernist masters. Celebrating the universality of the human condition, Tamayo selected the theme "mankind excelling himself," which he shortened to "El Hombre," or "Man." Tamayo's monumental scene shows a powerful figure rooted to the ground but reaching toward the stars. At the figure's feet, a stylized dog curls up with a bone, oblivious to all, reminding the viewer that the pursuit of excellence is not a passive choice but a deliberate, conscious one.

LEON POLK SMITH

American, 1906–1996

Homage to "Victory Boogie Woogie #1"

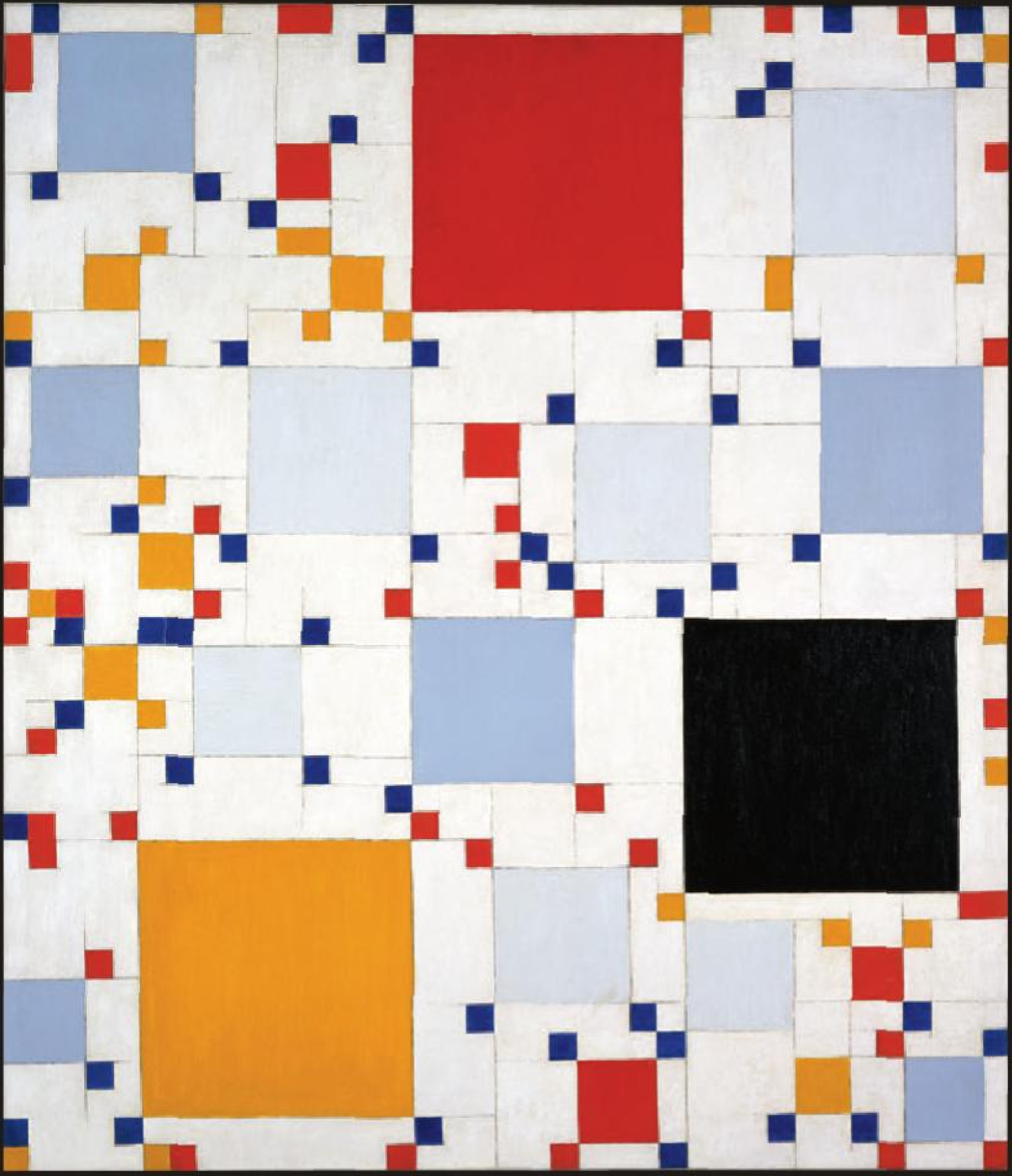
1946

Oil on canvas

52 × 48 in. (132.1 × 121.9 cm)

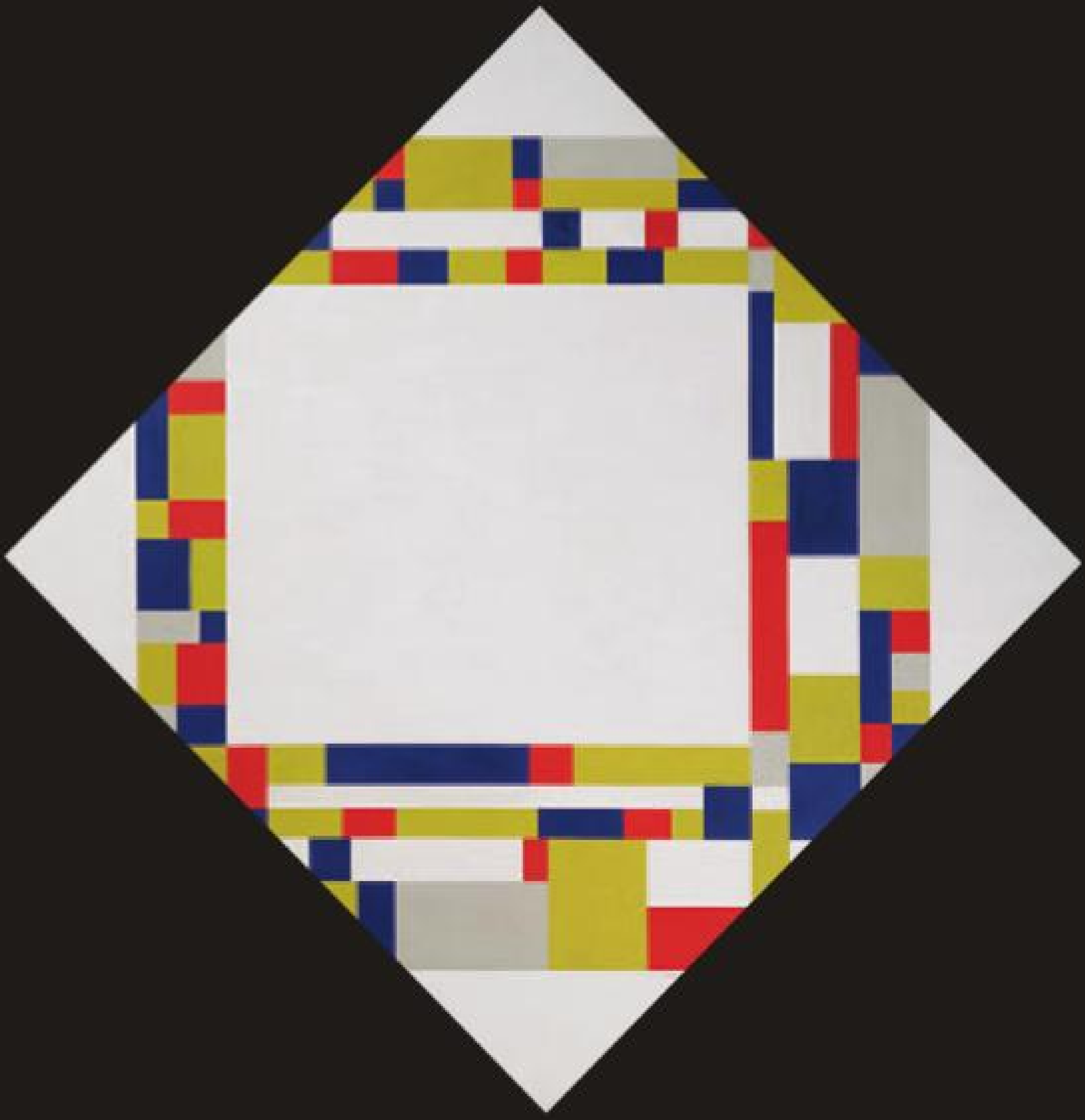
DMA League Purchase Fund, 2000.391

Born in Indian Territory in what is now Oklahoma, Leon Polk Smith was trained in New York and France. In the 1930s, he came to know the work of European modernists Constantin Brancusi, Jean Arp, and, most notably, Piet Mondrian. He introduced geometric abstraction and a nonobjective vocabulary into his own paintings. Smith was not particularly interested in the theories of Mondrian, but he responded to the visual impact of his grid and the sense of extension beyond the edge of the canvas. Smith painted several works in tribute to Mondrian, beginning with *Homage to "Victory Boogie Woogie #1."* Although undeniably related to Mondrian's late masterpiece, Smith's interpretation is energized by an open, active arrangement of color forms that move up and back in space.

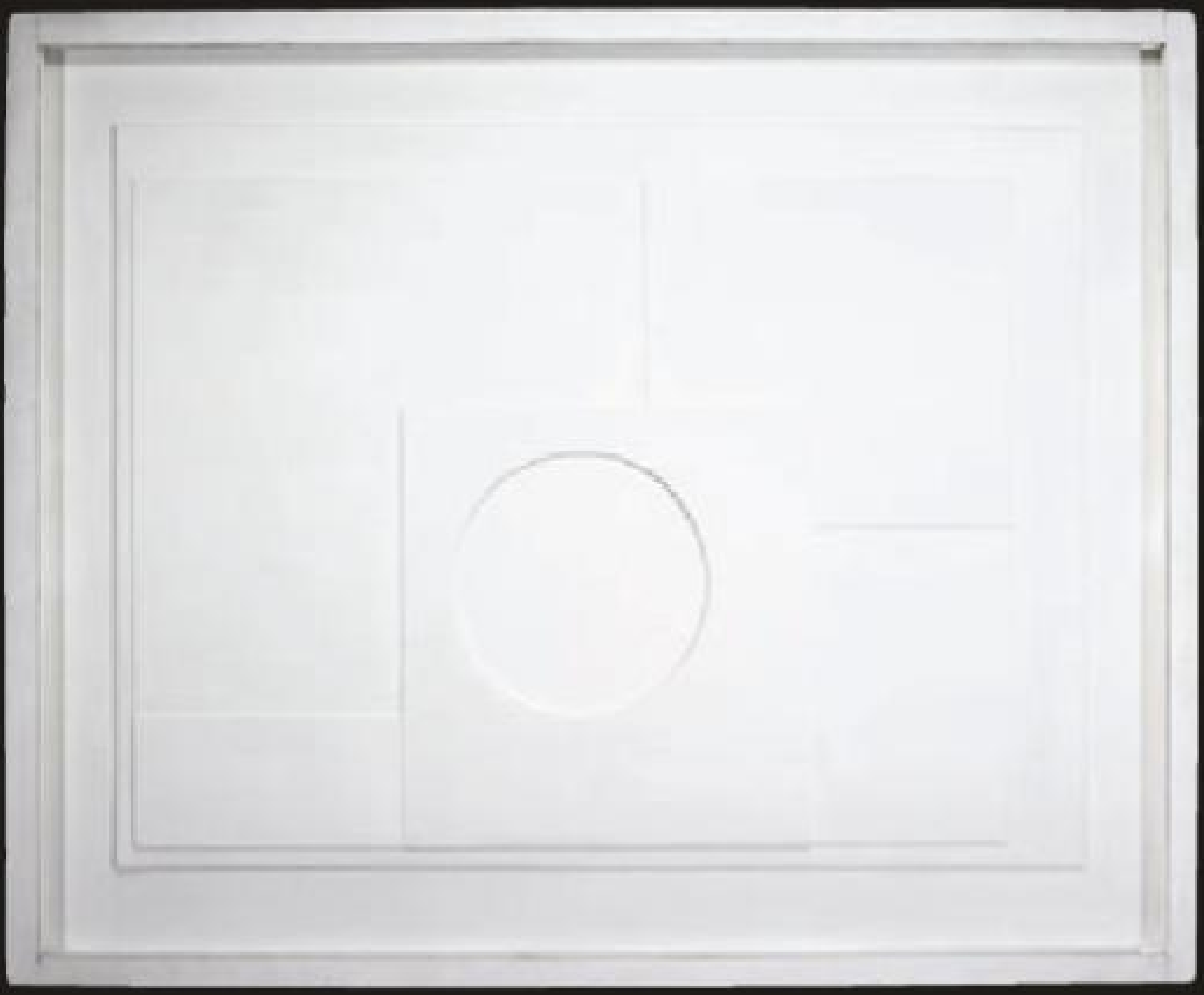


ILYA BOLOTOWSKY
American, born Russia, 1907–1981

Open Diamond
1953
Oil on canvas mounted on board
64 × 64 in. (162.6 × 162.6 cm)
The Roberta Coke Camp Fund and General Acquisitions Fund, 2006.6



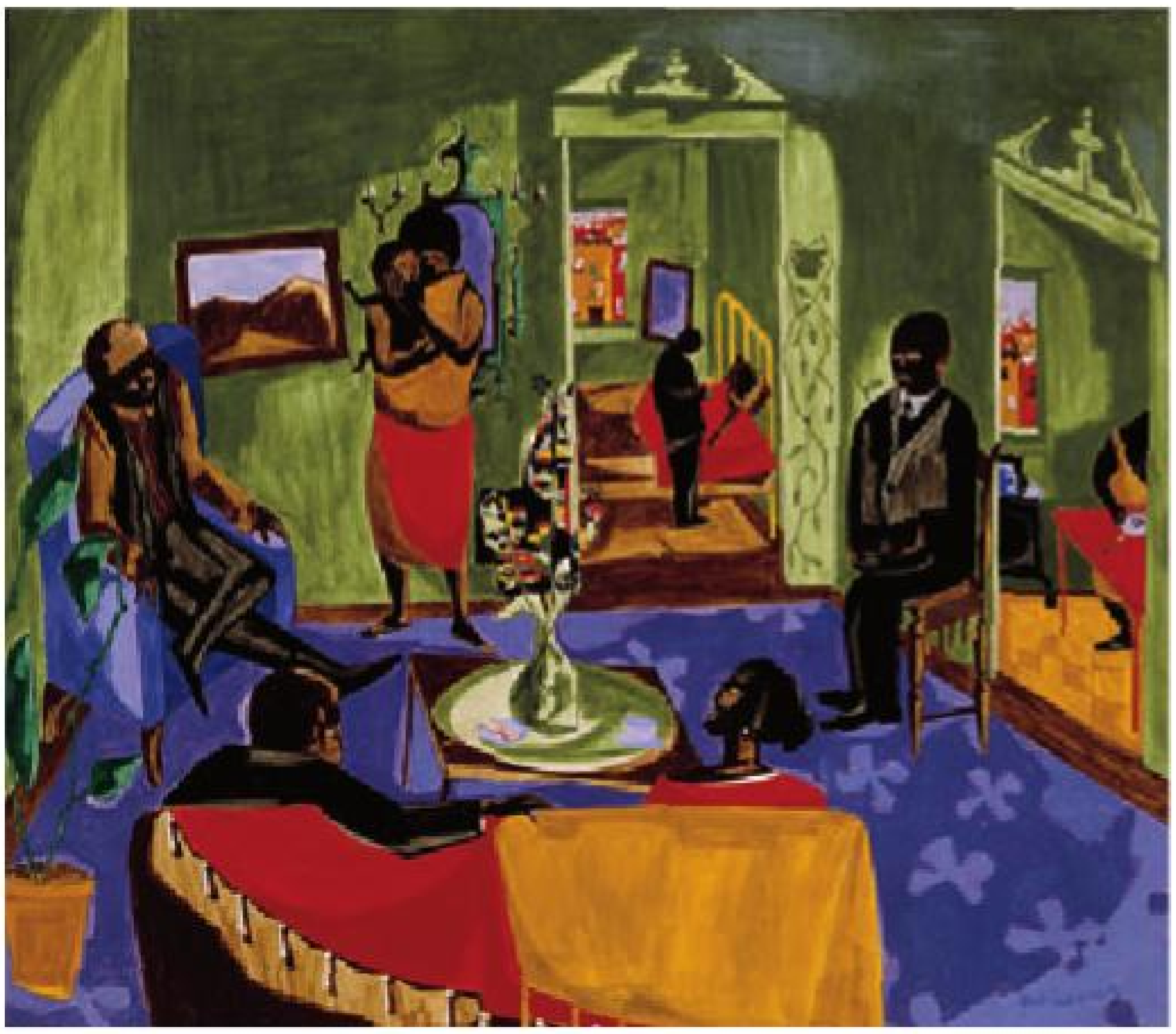
Dramatically large in scale and bold in color and execution, this painting is both a dazzling example of Ilya Bolotowsky's artistic concerns and a testimony to the rich interchange between European and American modernism in the twentieth century. Marked by the influence of Piet Mondrian, the painting also represents an important moment in the development of American art, when young artists sought to develop a language of abstraction in contrast to the prevailing popular and critical taste for American Scene painting.



BEN NICHOLSON
British, 1894–1982

1936 (white relief)
1936
Oil on carved board
42 × 53½ in. (106.7 × 135.9 cm)
Foundation for the Arts Collection, 1963.77.FA

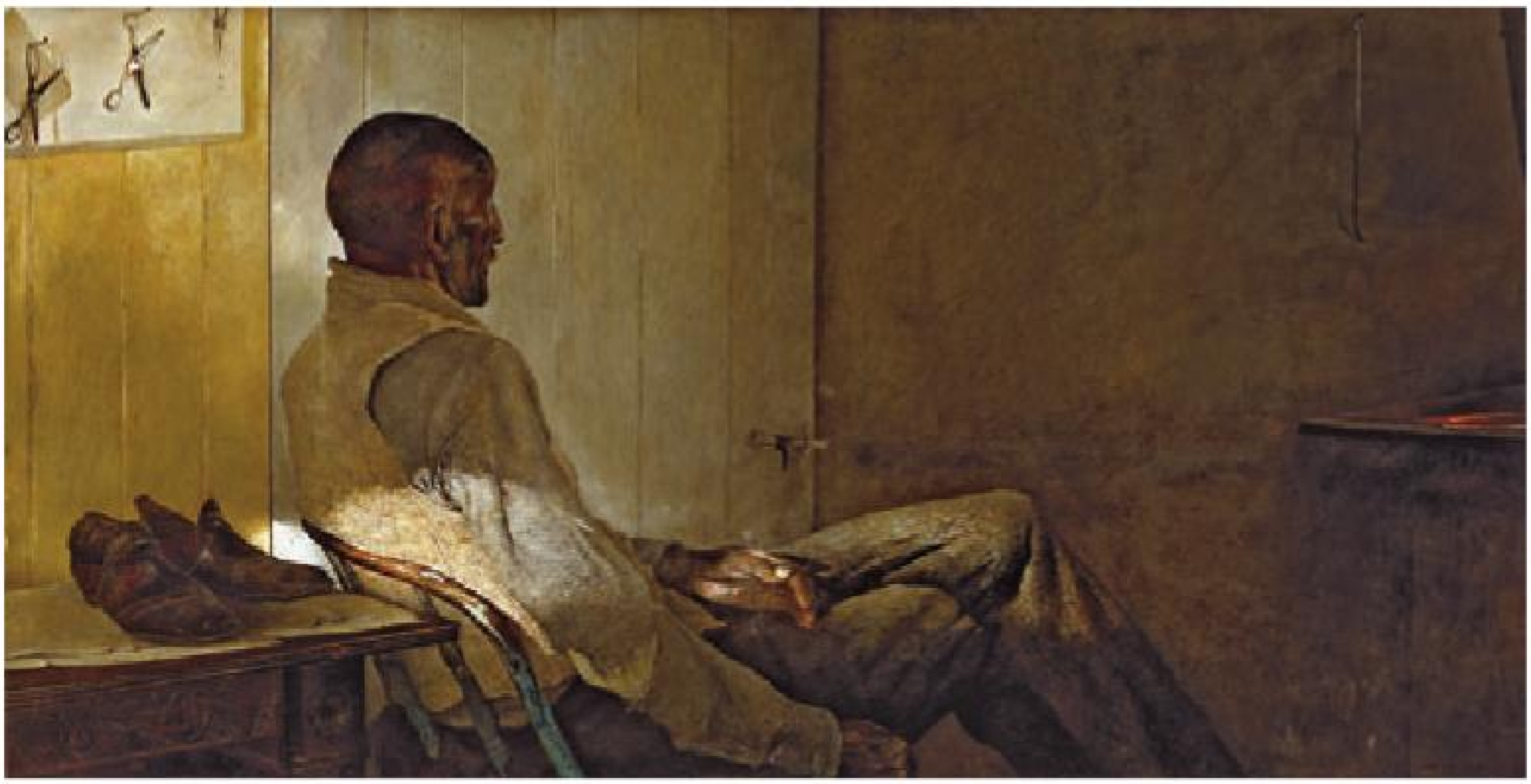
White Relief is a quintessentially abstract sculpture in which pure whiteness is animated only by geometric low reliefs and shallow shadows. A pioneer of British modernism, Ben Nicholson made his first abstract reliefs in 1933. He had been to Paris in 1932–33 and to the studios of Pablo Picasso, Constantin Brancusi, and Piet Mondrian. These visits induced Nicholson to reorient his art toward nonfigurative themes, but he maintained a free attitude toward abstraction and figuration, moving back and forth from one to the other.



JACOB LAWRENCE
American, 1917–2000

The Visitors
1959
Tempera on gessoed panel
20 × 24 in. (50.8 × 61 cm)
General Acquisitions Fund, 1984.174

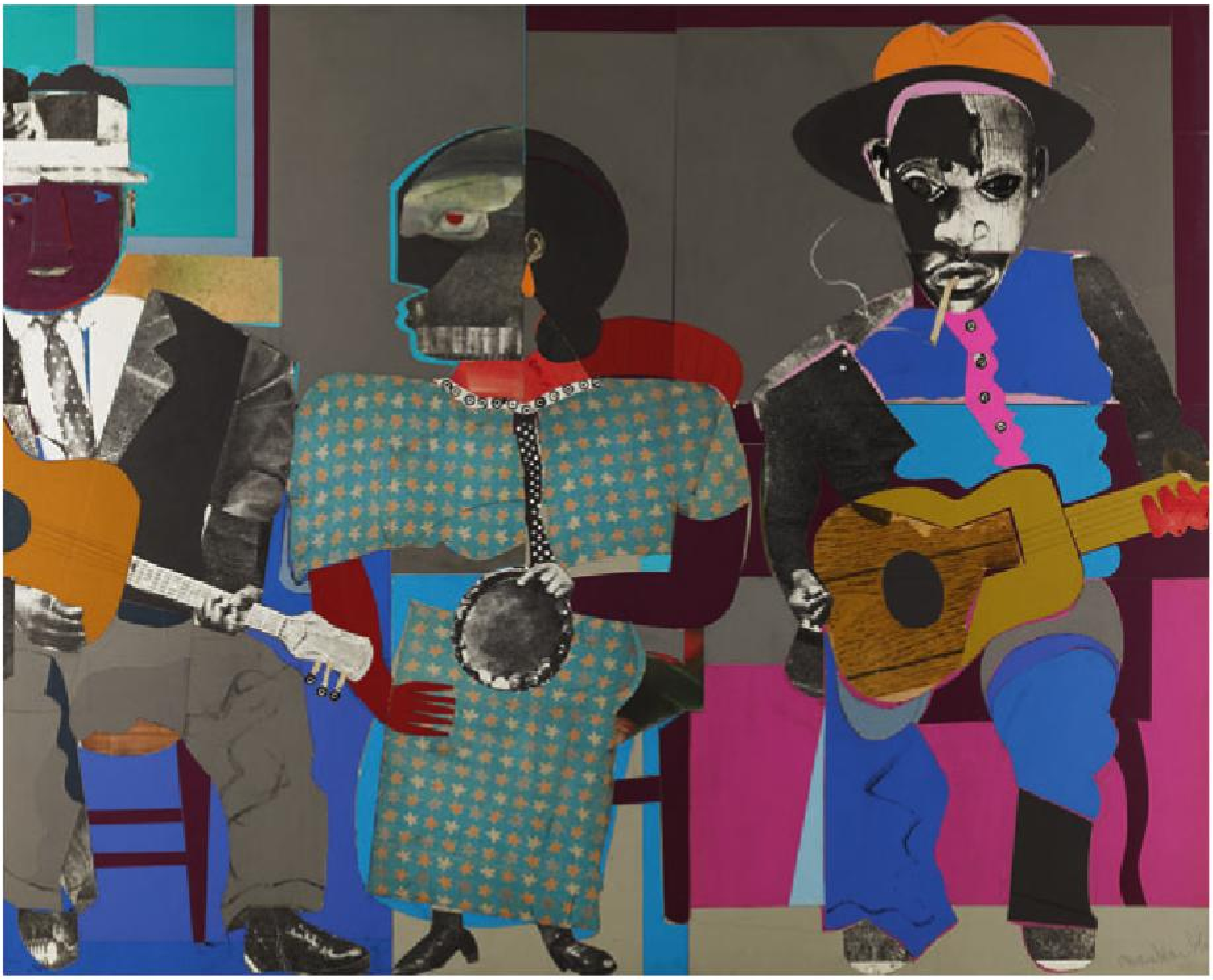
Growing up in Harlem during its fabled Renaissance, Jacob Lawrence came of age surrounded by the cultural richness of this vibrant African-American community. He generally worked in matte gouache or tempera paint, blending the playful geometries of cubism with the look of collage. Here we see a family entertaining visitors in the living room of a small apartment, while others go about their business in the adjacent rooms. Facades of nearby apartment buildings, glimpsed through windows, allude to the setting for this quiet moment and suggest the role of this informal sociability in sustaining the community.



ANDREW WYETH
American, 1917–2009

That Gentleman
1960
Tempera on panel
23½ × 47¾ in. (59.7 × 121.3 cm)
Dallas Art Association Purchase, 1962.27

Andrew Wyeth wrote admiringly of his sitter for this portrait, his neighbor Tom Clark: "His voice is gentle, his wit keen, and his wisdom enormous. He is not a character, but a very dignified gentleman who might otherwise have gone unrecorded." Wyeth's painting techniques echo his penetrating observation of his subjects. He gave his works an introspective, absorbing feeling by paring away details and confining his palette to subdued browns, blacks, and grays, painstakingly executed in tempera. *That Gentleman* was acquired through community contributions made while the painting was on display in Dallas.



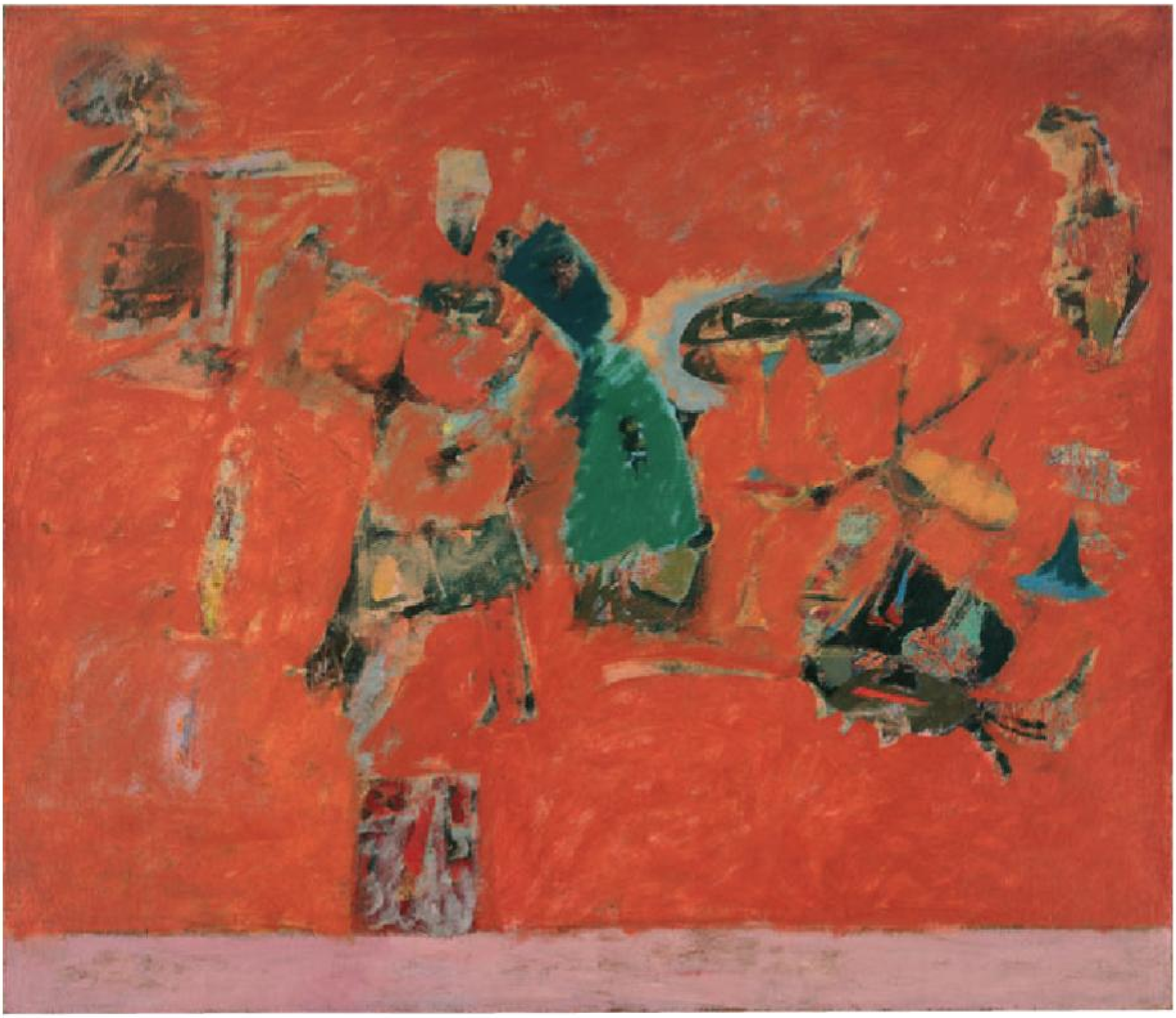
ROMARE BEARDEN
American, 1911–1988

Soul Three

1968
Paper and fabric collage on board
44 × 55½ in. (111.8 × 141 cm)
General Acquisitions Fund and Roberta Coke Camp Fund, 2004.11

Romare Bearden was one of the great collage artists of the twentieth century. In this jigsaw-like construction, he deftly assembled painted paper fragments, bits of magazine and newspaper images, and printed fabric in an image of three musicians, each with an instrument. Whether playing for an audience or for casual enjoyment, the trio projects a lively feeling of movement and rhythm. Bearden produced many works celebrating musicians during his forty-year career. He brought the improvisational skills of jazz to his collages, in which he constantly experimented with color, texture, and composition. In *Soul Three*, as in many of his collages, Bearden constructed the figures' faces from fragments of reproductions of African masks and sculptures, another important inspiration for the artist.

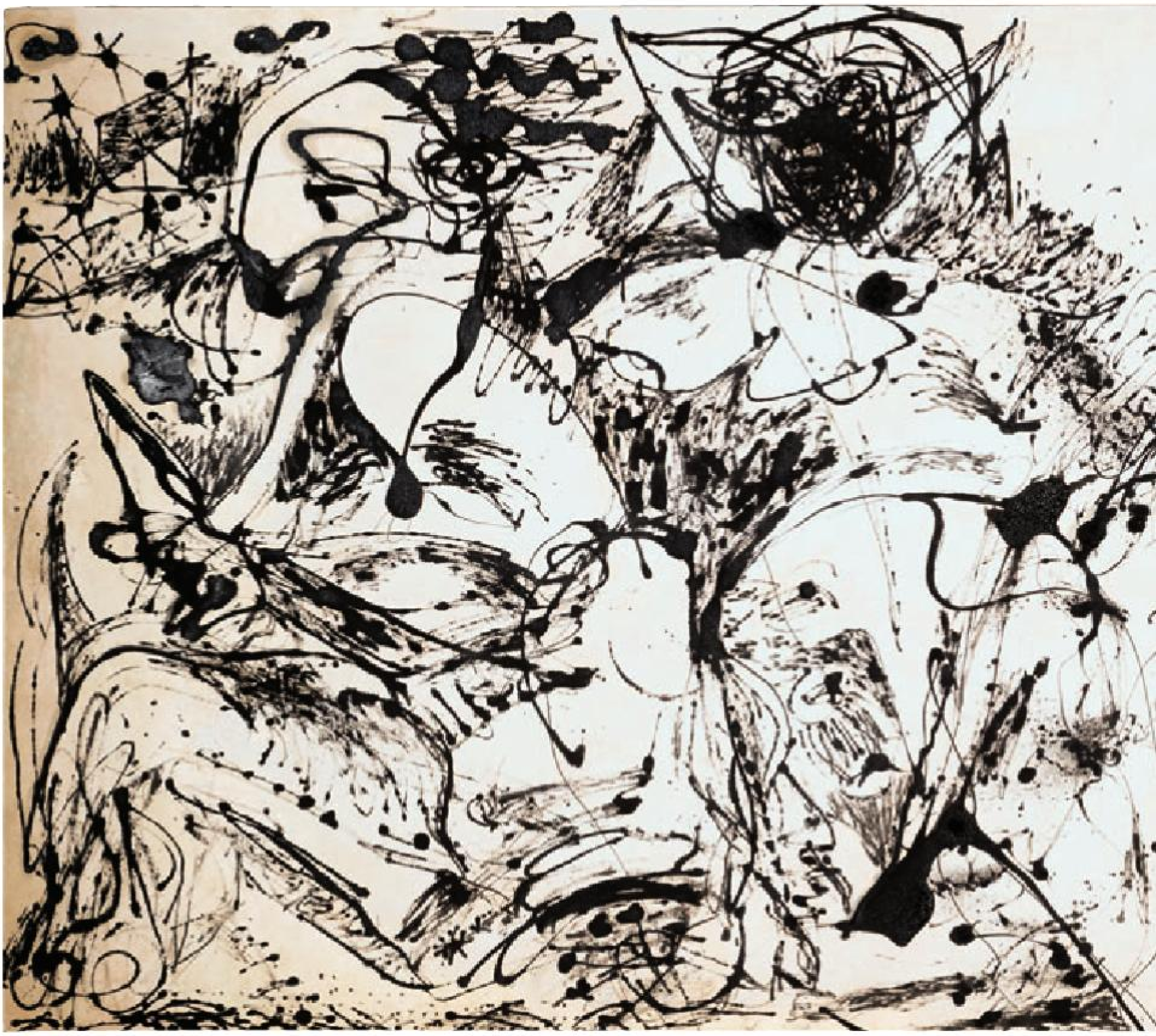
Contemporary



ARSHILE GORKY
American, born Armenia, 1905–1948

Untitled
1943–1948
Oil on canvas
54½ × 64½ in. (138.4 × 163.8 cm)
Dallas Art Association Purchase, Contemporary Arts Council Fund, 1965.17

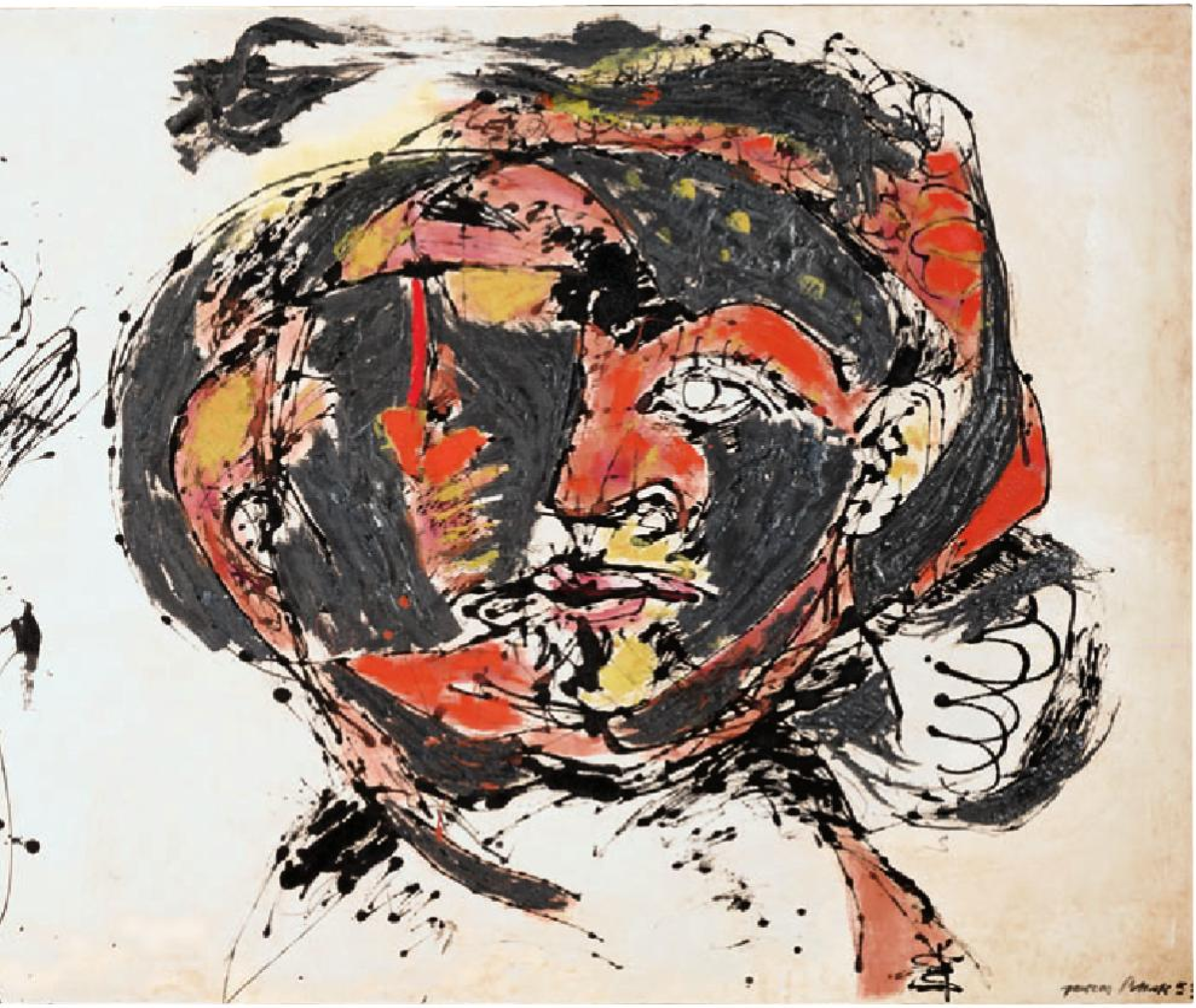
Working in the 1930s and 40s, Arshile Gorky was the most influential of the American artists who translated European cubism and surrealism into the original vocabulary that would become abstract expressionism. This untitled painting suggests figures or forces slowly coming into being or expiring against a background of charged color that recalls European tradition even while breaking into new psychological territory. Particularly impressive is the underpainting of layered areas of color. Gorky set up a traditional land, figure, and sky composition but confounded it by using indeterminate, private shapes. The idea that such personal abstract symbols could communicate universal emotions represents a crucial bridge between older European practices and the American art just emerging at the time of Gorky's early death.



JACKSON POLLOCK
American, 1912–1956

Portrait and a Dream

1953
Oil and enamel on canvas
58½ × 134¾ in. (148.6 × 342.3 cm)
Gift of Mr. and Mrs. Algur H. Meadows and the
Meadows Foundation, Incorporated, 1967.8



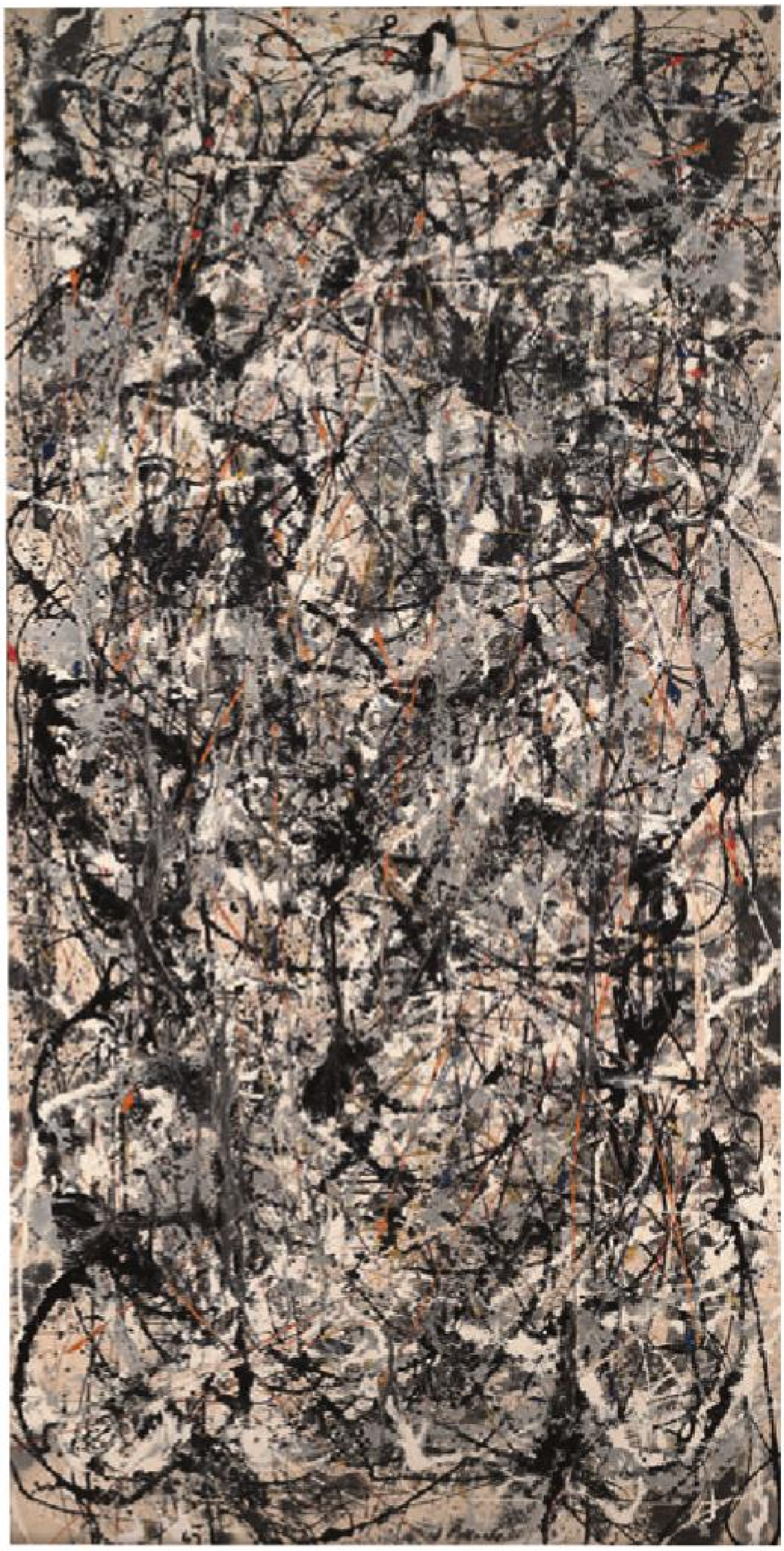
JACKSON POLLOCK

American, 1912–1956

Cathedral

1947
Enamel and aluminum paint on canvas
71½ × 35⅛ in. (181.6 × 89.2 cm)
Gift of Mr. and Mrs. Bernard J. Reis, 1950.87

Cathedral dates from the series of paintings of 1947–50 in which Jackson Pollock perfected his game-changing drip technique. Hovering over a piece of canvas lying on his studio floor, Pollock let paint flow in sweeping gestures from the end of a brush or stick, deliberately layering paint in an overall composition of the type seen in *Cathedral*. Its tight yet dynamic interlacings of black, white, and silver suggest an energy made visible: Pollock has recorded in paint the very actions that went into the work's making. In *Portrait and a Dream* (see foldout) Pollock revisited the figure yet retained the freedom of line and composition he perfected in his abstract work. On the right is a head, perhaps a self-portrait; on the left, the reclining figure appears to be the "moon woman" seen in his work of the 1930s and 40s, and may embody the "dream" of the painting's title.

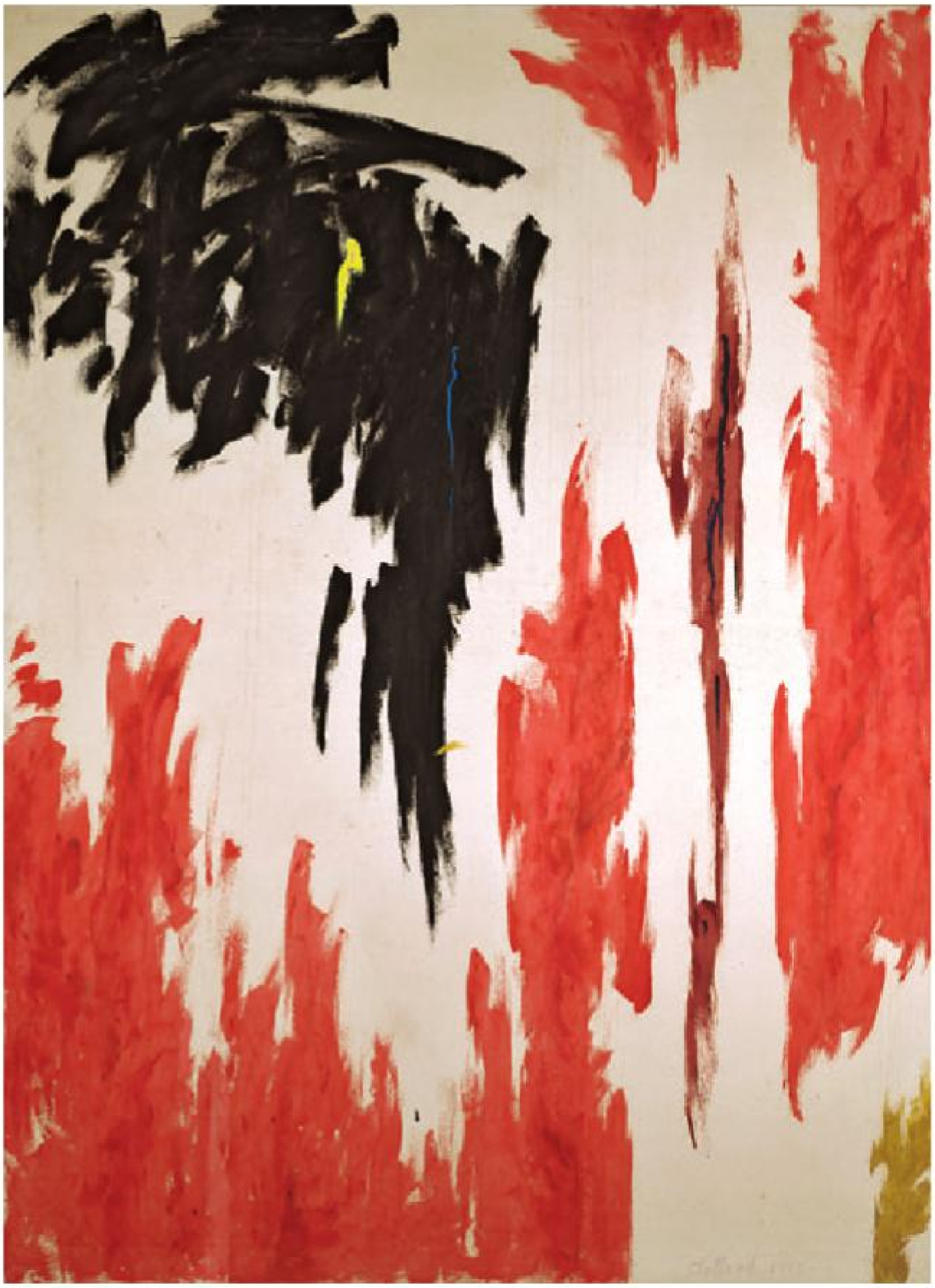


SAM FRANCIS
American, 1923–1994

Untitled (Black Clouds)

1952
Oil on canvas
77½ × 59½ in. (196.9 × 151.1 cm)
Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, by exchange, 1985.98

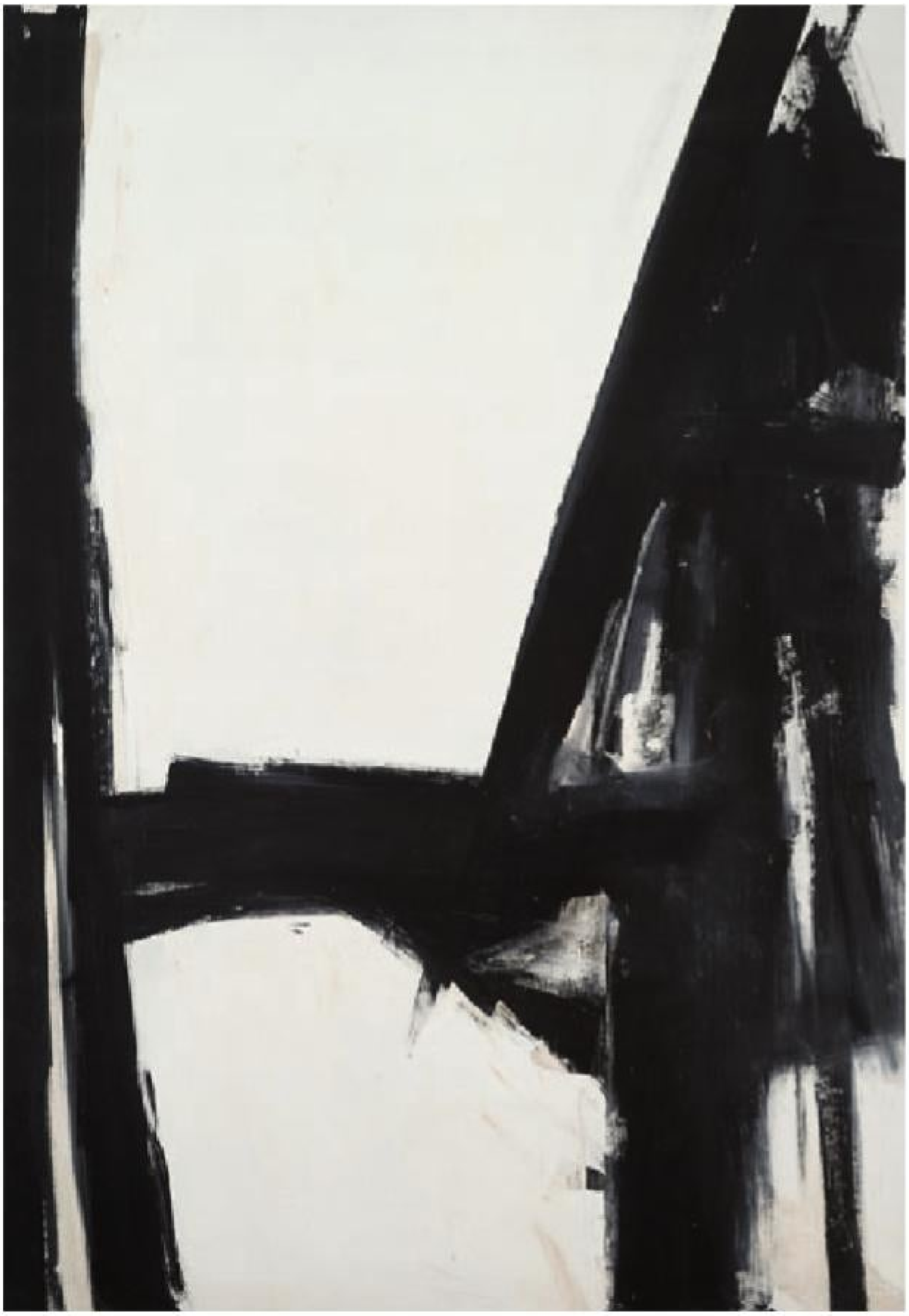
When Sam Francis began his artistic career, he bypassed New York City, the hub of the modern art world, for Paris, where he painted for the following decade. Francis quickly merged his American-formed style of abstraction with elements of early twentieth-century French art, in particular a sensuous feel for color. In the early Paris canvases, such as this untitled work, a screen of monochromatic pattern covers the surface, veiling the underlying color. Only occasional openings afford glimpses of red, blue, and yellow. Francis's confident layering of paint reveals his superb compositional balance and exquisite color sense.



CLYFFORD STILL
American, 1904–1981

Untitled
1964
Oil on canvas
92 × 68¾ in. (233.7 × 174.6 cm)
Gift of the Meadows Foundation, Incorporated, 1981.136

Clyfford Still rejected the rigidity of cubist and constructivist art, and during the 1940s he began painting irregular patches of dramatic, contrasting forms that eradicated any distinguishable imagery from his work. In *Untitled* thick interjections of olive green, canary yellow, sky blue, and violet punctuate a vertical construction of interlocking, jagged red and black shapes. Still plays with the possibilities of suggesting deep space behind flatly painted forms. The foreground and background are hypnotically interchangeable. The brushstrokes that create these craggy vertical vistas of color may conjure images of the artist's native Northwest landscape: cliffs, canyons, and stormy, lightning-filled skies. Nonetheless, Still, like many abstract expressionists, rejected all interpretations of his work in such literal terms.



FRANZ KLINE
American, 1910–1962

Slate Cross

1961
Oil on canvas
111¼ × 79 in. (282.6 × 200.7 cm)
Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1968.18

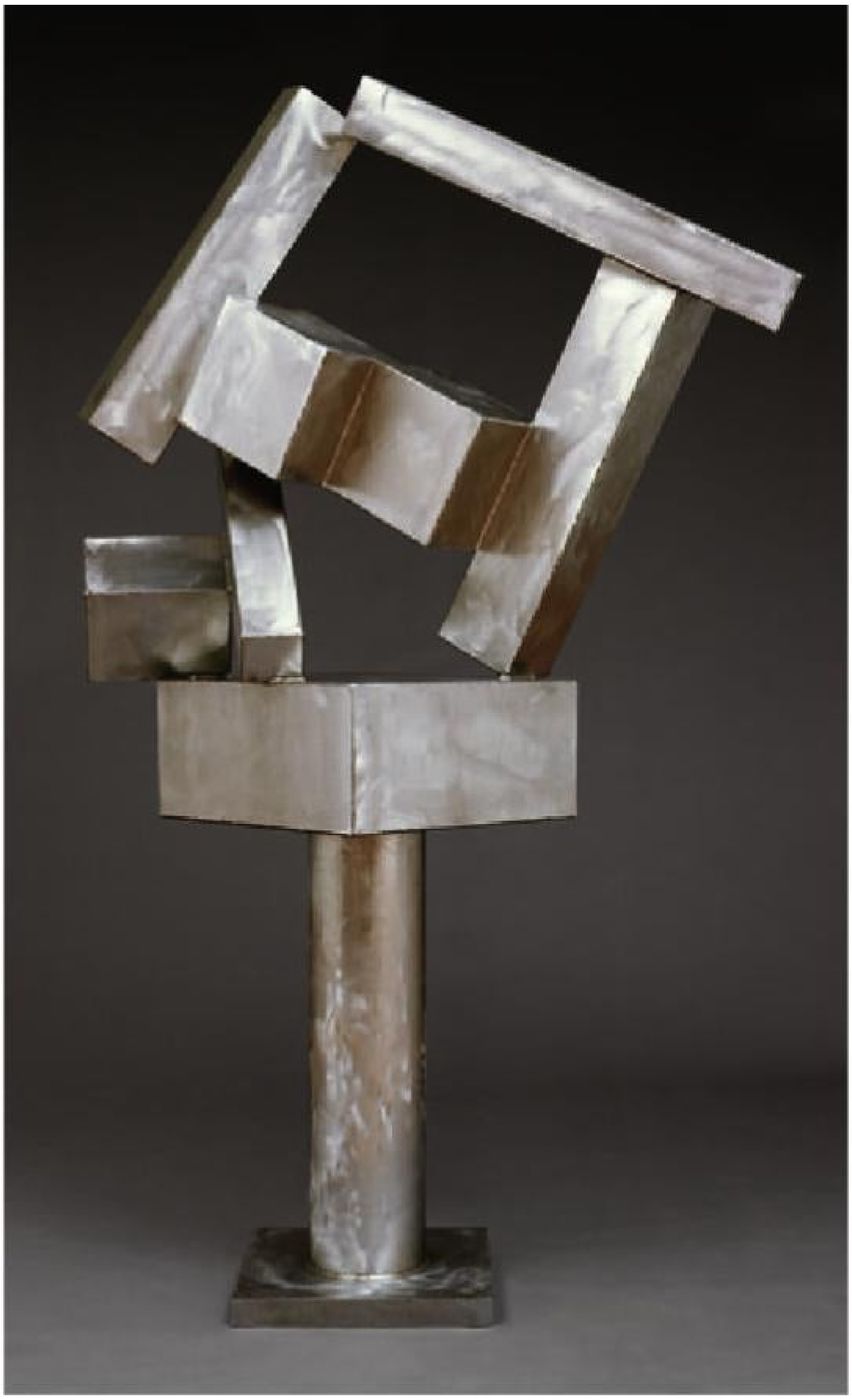
Franz Kline's elemental architectonic abstractions have become icons of contemporary art. *Slate Cross* is a commanding masterpiece of Kline's mature style. Bold black brushstrokes traverse this elegant work, evoking the thrusts and angles of a bridge's steel girders silhouetted against a city sky. Kline applied commercial paint rapidly, almost violently, with a housepainter's brush, and the black-and-white forms clash and then interlock, creating a tense equilibrium. Critics have mistakenly suggested that Kline's interest in black and white was influenced by calligraphy; rather, it directly relates to his early sketches, which reveal his passion for the drawings of Francisco de Goya and Rembrandt van Rijn. Essentially Kline wanted his whites to be seen as equivalents to the blacks, not as backdrops or voids. With *Slate Cross,* he created a compelling, dramatic space reminiscent of the gritty energy of the New York streets he loved.

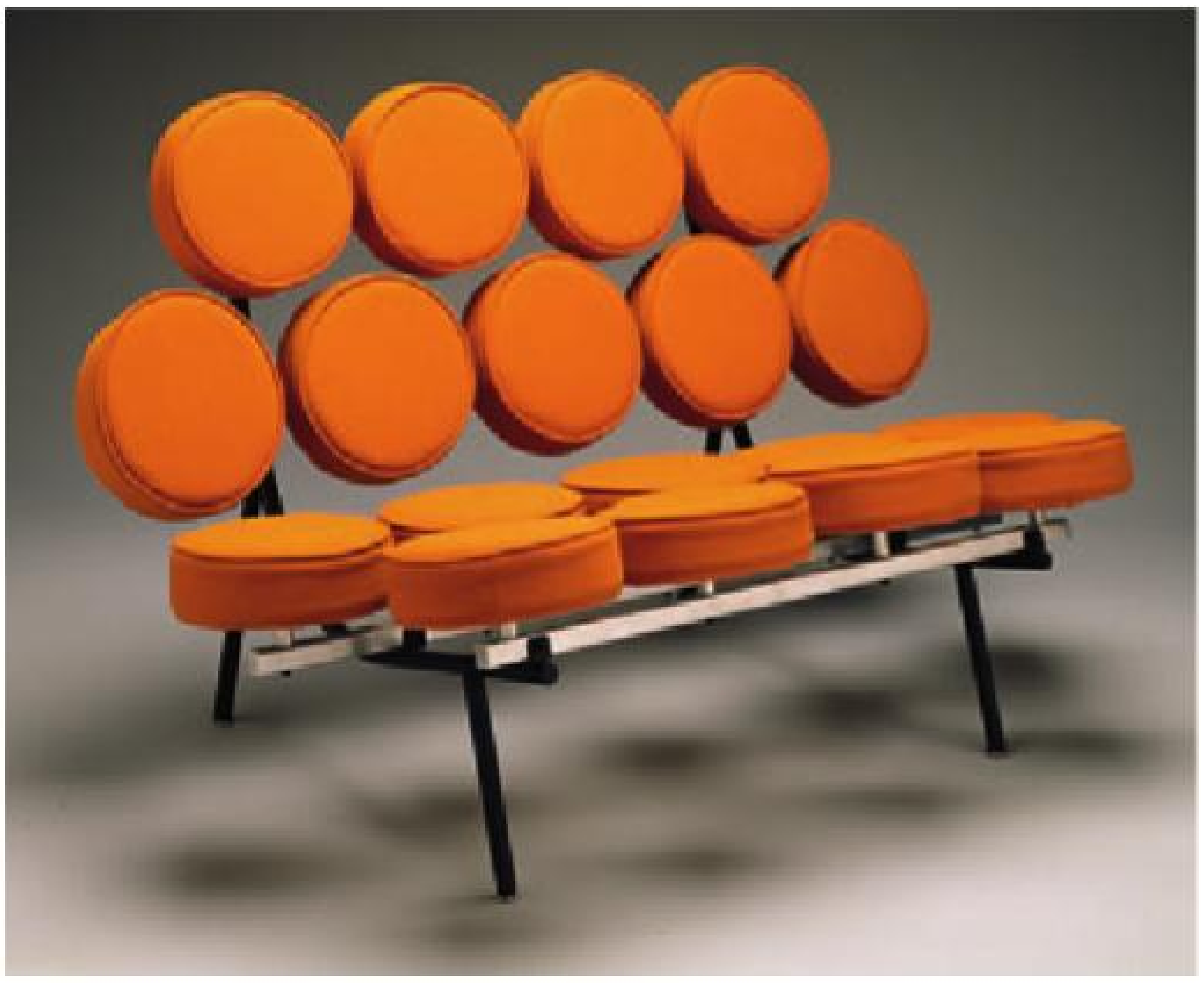
DAVID SMITH
American, 1906–1965

Cubi XVII

1963
Polished stainless steel
107¾ × 64⅜ × 38⅛ in. (273.7 × 163.5 × 96.8 cm)
The Eugene and Margaret McDermott Art Fund, Inc., 1965.32.McD

David Smith's *Cubi* series represented a new paradigm for contemporary sculpture in the 1960s. In work of unprecedented force and great scale, Smith fused European ideas of abstraction from Jean Arp and other modernists, the psychological content of Alberto Giacometti, and the newfound freedoms of scale and gesture of postwar American art. *Cubi XVII* is a precarious jumble of simple shapes set atop a round column. Smith's talents as a welder and mechanic are readily evident not only in the luxuriant surface of brushed metal but in the engineering of the piece. The dynamic composition of burnished shapes becomes fully apparent only upon seeing it in the round: angles converge and split off, while light plays on and over the elegantly crafted surfaces.





IRVING HARPER, designer
American, born 1917

GEORGE NELSON, designer
American, 1908–1986

GEORGE NELSON ASSOCIATES
New York, New York, c. 1947–1986

Marshmallow sofa

Designed c. 1954–1955
Herman Miller, Inc., founded 1923,
manufacturer, Zeeland, Michigan
Steel, aluminum, paint, foam, and wool
33 × 51 × 30 in. (83.8 × 129.5 × 76.2 cm)
20th-Century Design Fund, 1995.41

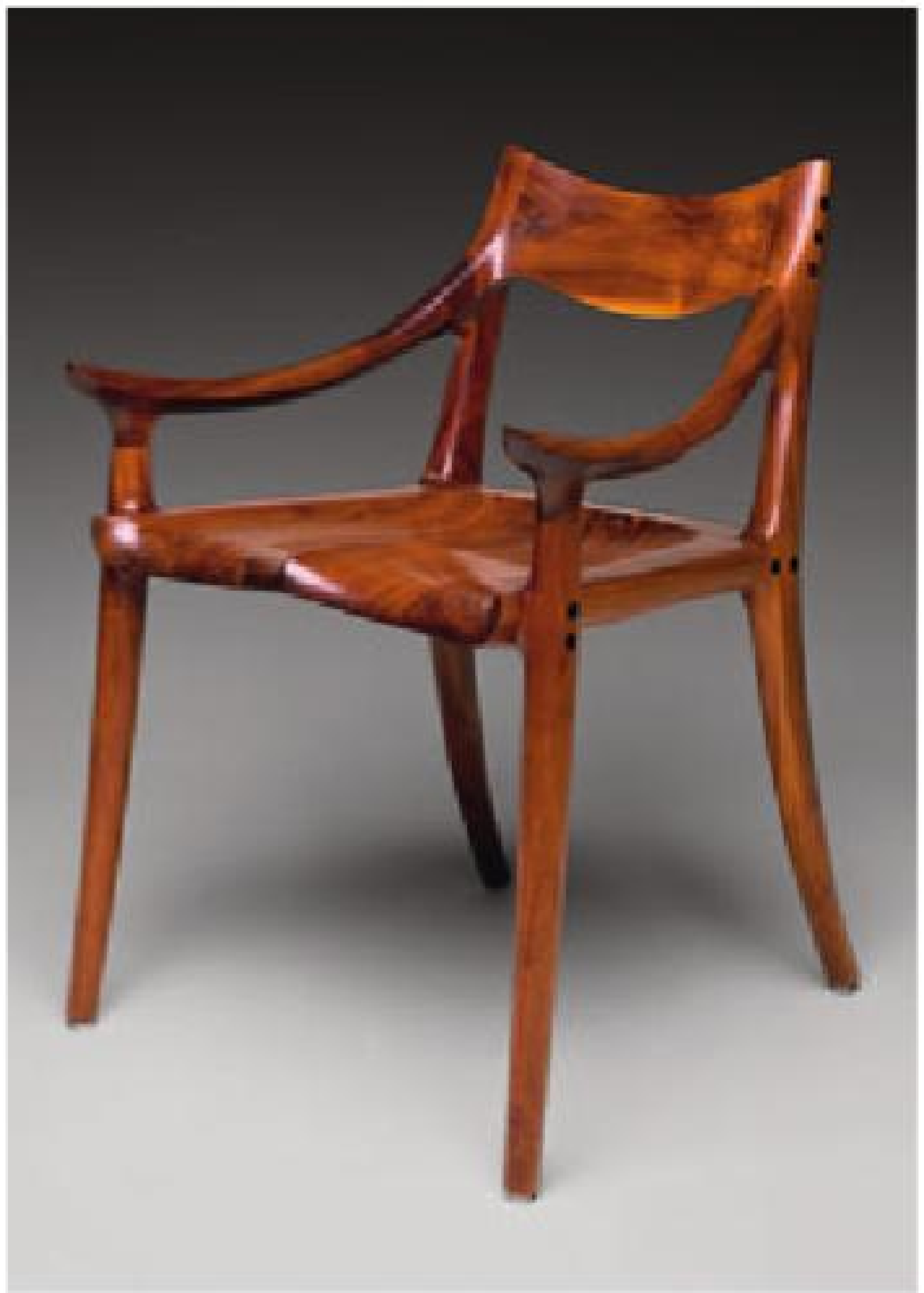
Contemporary with *Sputnik*—earth's first artificial satellite—this sleek metal-frame seating form sports original wool-covered orbs floating in space. The piece is a dramatic departure from the centuries-old definition of a sofa as a richly upholstered daybed. The *Marshmallow* nickname references not only the cylindrical shape of the cushions but also the automated extrusion process, developed in 1948, for manufacturing the popular mid-twentieth-century confection. Each cushion was a mass-produced barstool seat, attached to a metal disk, and subsequently mounted on a rod welded to the central armature.

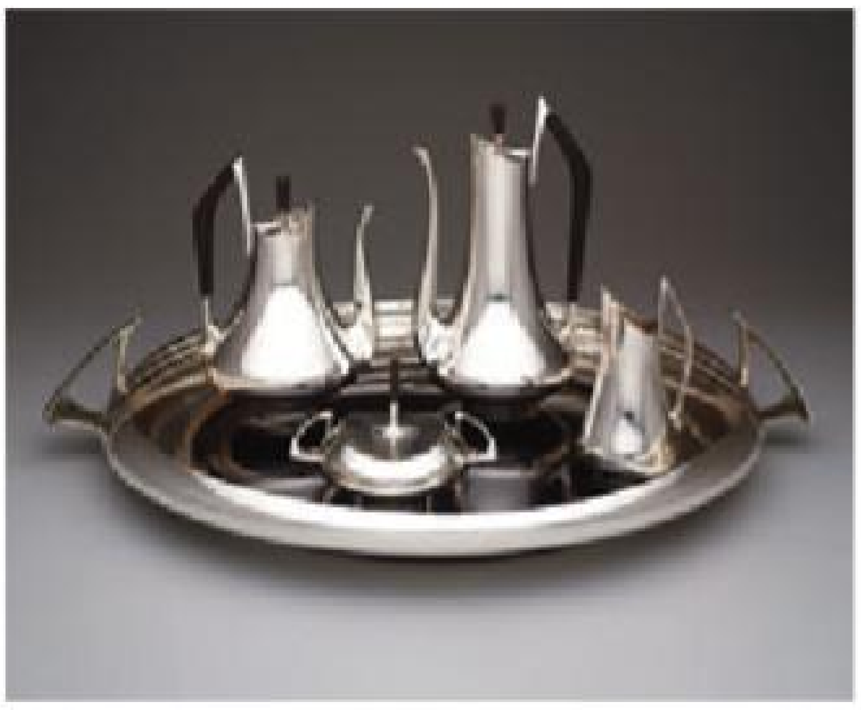
SAM MALOOF
American, 1916–2009

Armchair

1984
Walnut
30½ × 21⅝ × 23 in. (77.5 × 54.9 × 58.4 cm)
The Faith P. and Charles L. Bybee Collection,
gift of Faith P. Bybee, 1988.B.83

Master woodworker Sam Maloof built his legacy on skillful craftsmanship and the creation of timeless furniture. This 1984 armchair is no exception, epitomizing his mastery of natural materials and carefully attenuated curves. Its brilliance arises not from added ornamentation but from the enrichment of the wood's natural grain, texture, and color. As with every piece he built, Maloof carefully considered its every angle and surface, refining shapes with hand tools to assure the result was comfortable, functional, and beautiful.



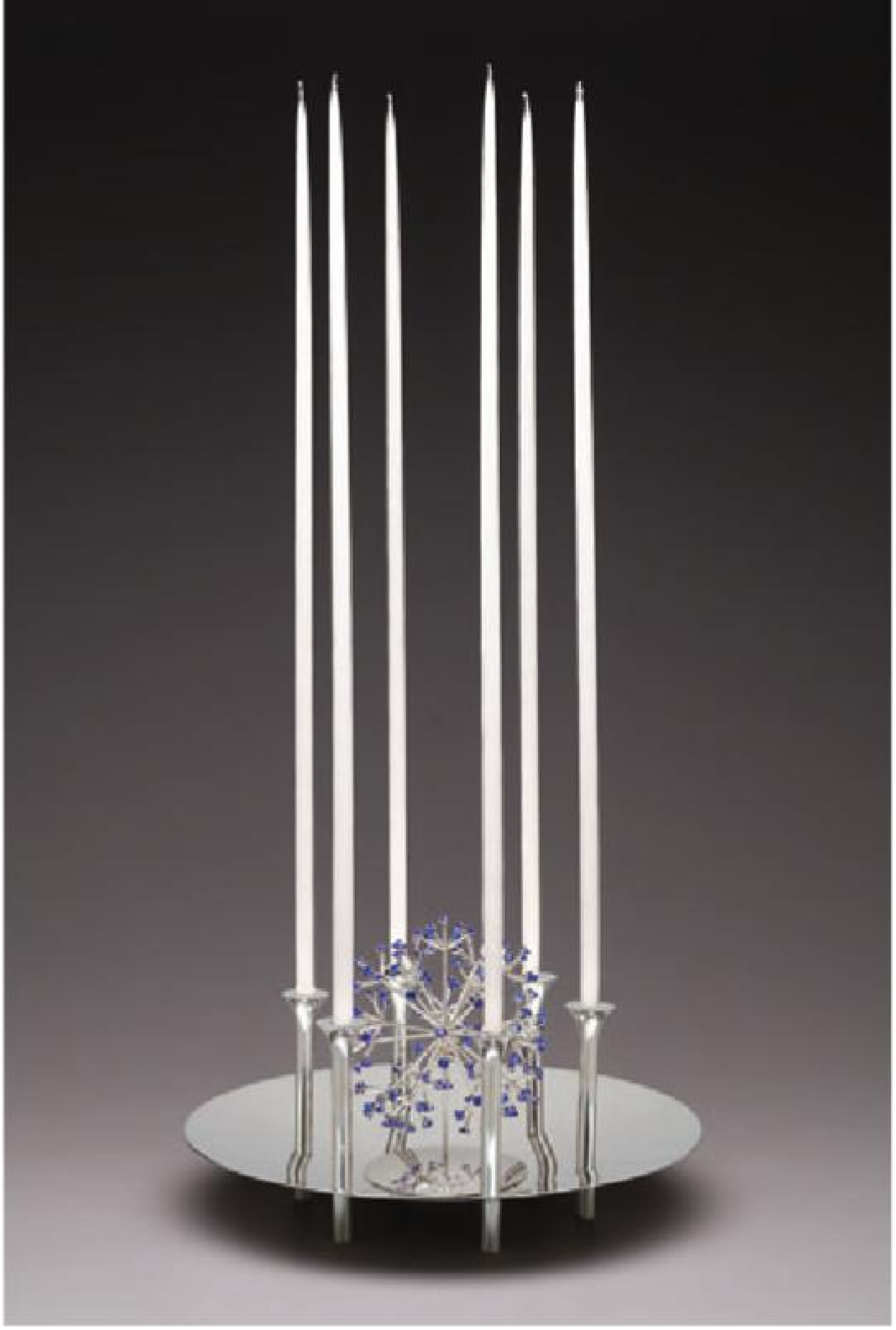


DONALD H. COLFLESH, designer
American, born 1932

Circa '70 tea and coffee service and tray

Designed 1963
Gorham Manufacturing Company, founded 1831, manufacturer, Providence, Rhode Island
Silver, ebony, and Formica
Dimensions variable
Service: 20th-Century Design Fund, 1997.2.1.a–b, 2.a–b, 3, 4.a–b
Tray: The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2004.21

Designer Donald Colflesh's *Circa '70* tea and coffee service is one of the most dramatic examples of the Gorham Manufacturing Company's attempt to capitalize on the market for contemporary design in the late 1950s. The service is characterized by the swept shape of the vessels. The elongated handles and finials provide a rocketlike verticality to the set, while the squat, winged shape of the sugar bowl and tray suggest an orbital ring in keeping with its Space Age appeal. Capturing the zeitgeist of late 1950s America, the futuristic *Circa '70* service is among the most dynamic silver designs of the late twentieth century.

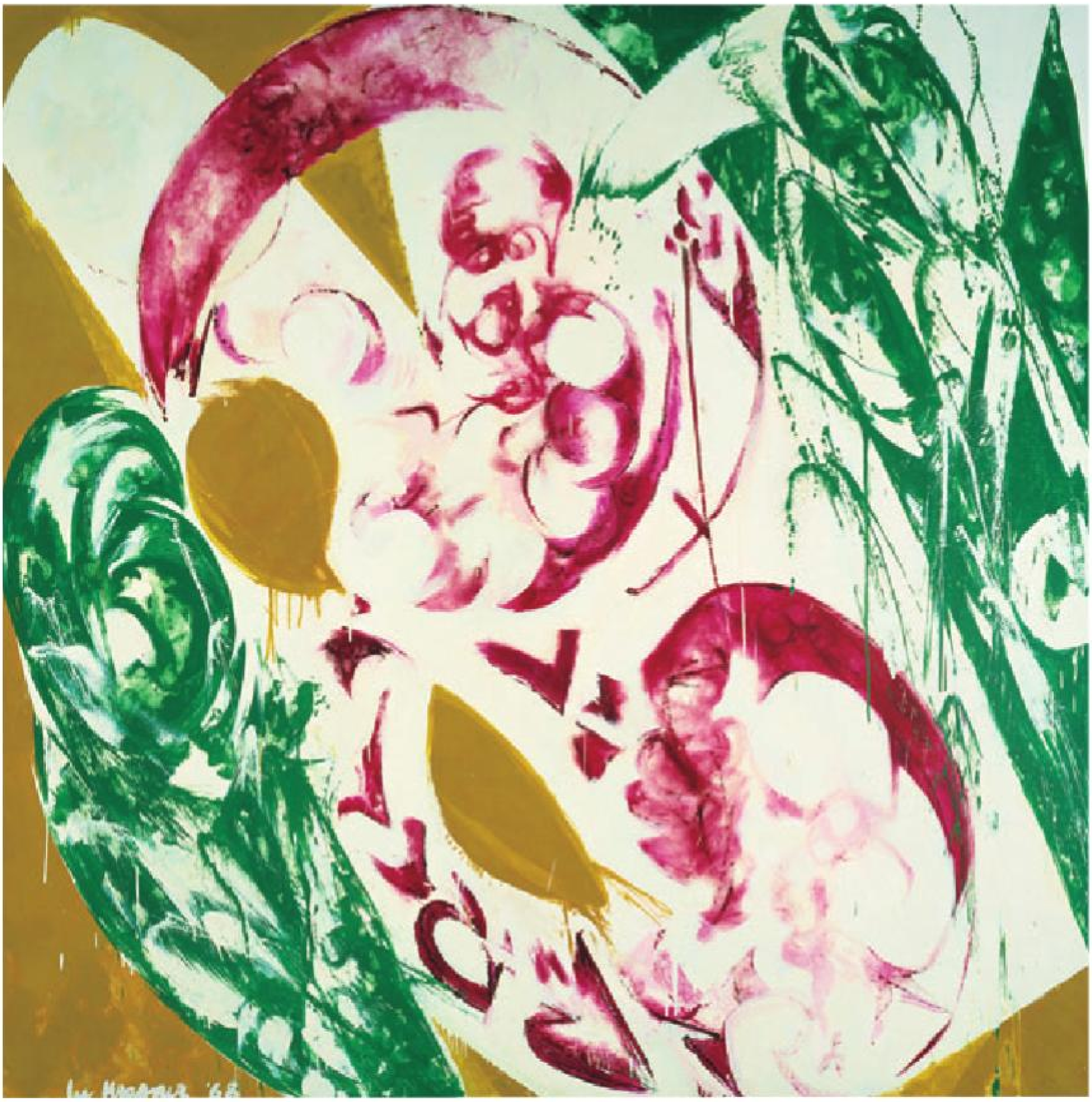


ROBERT J. KING, designer
American, born 1917

Celestial Centerpiece

1964
Albert G. Roy, American, maker
International Silver Company, founded 1898, manufacturer, Meriden, Connecticut
Silver and spinel sapphires
9 × 14 in. diam. (22.9 × 35.6 cm)
The Jewel Stern American Silver Collection, acquired through the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange and gift of Jewel Stern in honor of Kevin W. Tucker, 2005.24.1.a–b

Glittering with 133 gemstones mounted on stems radiating from a starburst cluster, the *Celestial Centerpiece* was exhibited as one of the triumphs of the International Silver Company at the 1964 New York World's Fair. Robert King conceived the work as a lavish homage to the space race. International's display featured an otherworldly "Moon Room," which included this centerpiece and other specially made works by International's designers. By 1964 silver displays at world's fairs had all but vanished, making the *Celestial Centerpiece* both an iconic example of Space Age design and one of the last great American silver exposition objects of the twentieth century.



LEE KRASNER

American, 1908–1984

Pollination

1968

Oil on canvas

81¼ × 83 in. (206.4 × 210.8 cm)

Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1968.10

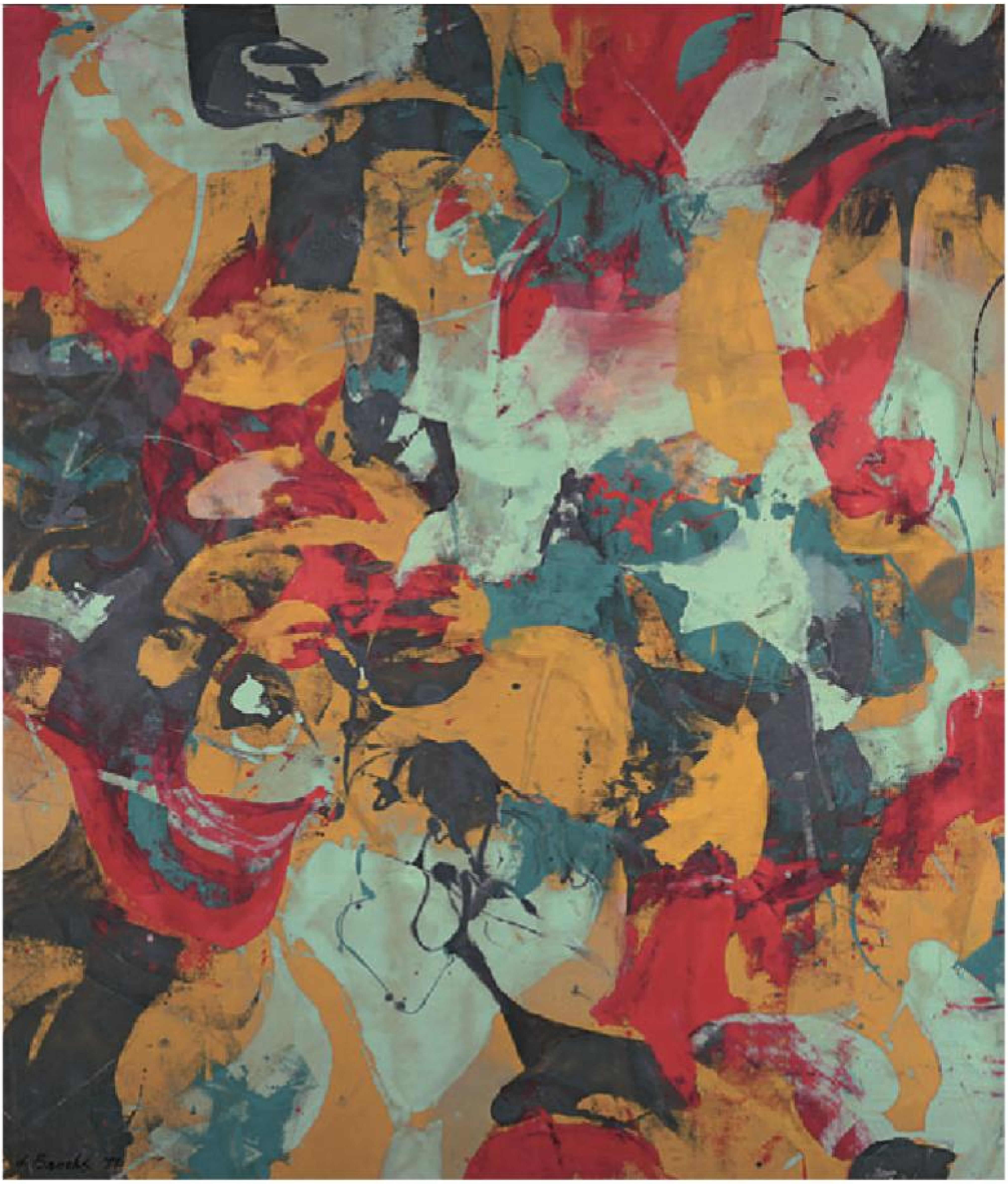
An American abstract expressionist painter, Lee Krasner was the only female painter associated with the first generation of the New York school. She was married to Jackson Pollock, and although they influenced one another, Krasner took her own path in creating art. In the 1930s and 40s, while supporting herself by working for the WPA Federal Art Project's mural division, Krasner assimilated the tenets and traditions of modernism, particularly of Hans Hofmann, then her teacher, from whom she absorbed the theoretical basis of cubism. In *Pollination*, a foliate scheme of sensuous biotic forms, hard lines, and highly keyed colors creates a dynamic, organic rhythm, revealing Krasner's belief that we are "part of nature, not separate from it."

JAMES BROOKS
American, 1906–1992

K-1952

1952
Oil on canvas
81¼ × 71¼ in. (206.4 × 182.6 cm)
Gift of Charlotte Park Brooks, 2005.72.1

James Brooks's *K-1952* (neutrally named for the order in which it was painted in 1952) can be confidently called one of his masterpieces. Brooks used staining, dripping, over-painting, and direct application of paint to create a textbook example of an all-over composition in which there is no one focus in the painting for the eye to rest upon. Born and raised in north Texas, Brooks began his career as a social realist artist, but he later adopted an abstract style and became associated with the so-called New York school and the abstract expressionist movement. Though perhaps less known than that of some of his fellow artists of the period, Brooks's work was included in many of the most significant exhibitions and galleries that defined that epochal moment in art history.



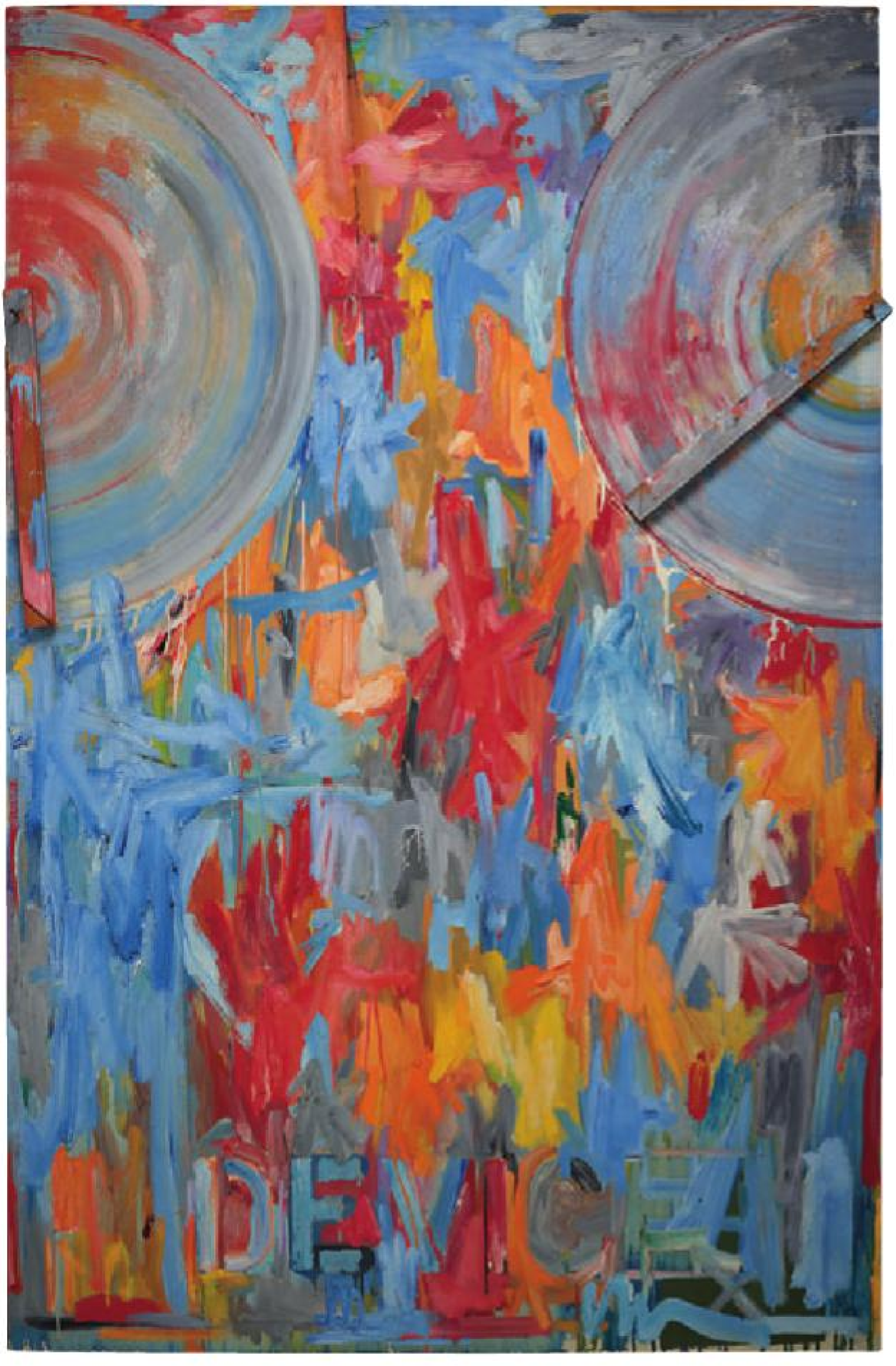
JASPER JOHNS

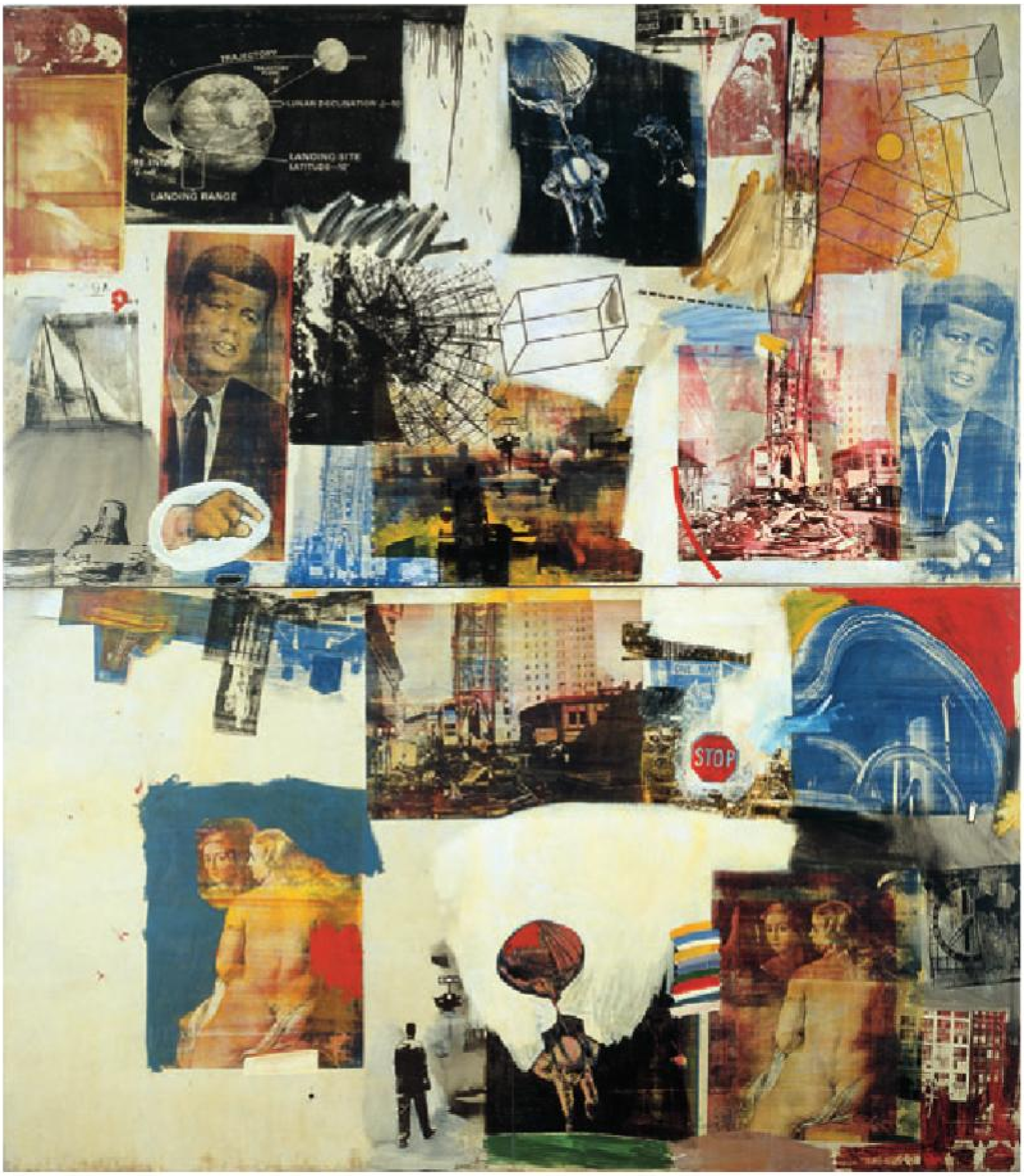
American, born 1930

Device

1961–1962
Oil on canvas with wood and metal attachments
72¼ × 48¾ × 4½ in. (183.2 × 123.8 × 11.4 cm)
Gift of the Art Museum League, Margaret J. and George V. Charlton, Mr. and Mrs. James B. Francis, Dr. and Mrs. Ralph Greenlee, Jr., Mr. and Mrs. James H. W. Jacks, Mr. and Mrs. Irvin L. Levy, Mrs. John W. O'Boyle, and Dr. Joanne Stroud, in honor of Mrs. Eugene McDermott, 1976.1

Resembling more than embodying the famous all-over compositions of abstract expressionism, the canvas for Jasper Johns' *Device* is a riot of reds, yellows, blues, and oranges. At the top, half-circles show the paths of two slats that Johns rotated through the once wet paint. At the bottom, he inserted the word "DEVICE" in block capitals. As much of the mind as of the eye, Johns' art asks the viewer to assimilate information and produce a meaning. Does *Device* illustrate art's devices, with the elements (stretcher bar, brushstroke, color, title) exposed for all to see? Or is it a wry rejoinder to the heroic excesses of abstract expressionism? Or could it arise from a complex game of word and image that questions the veracity of sign, symbol, language, and, ultimately, knowledge itself? Such questions, not their answers, are probably the very point of this uncompromising painting.

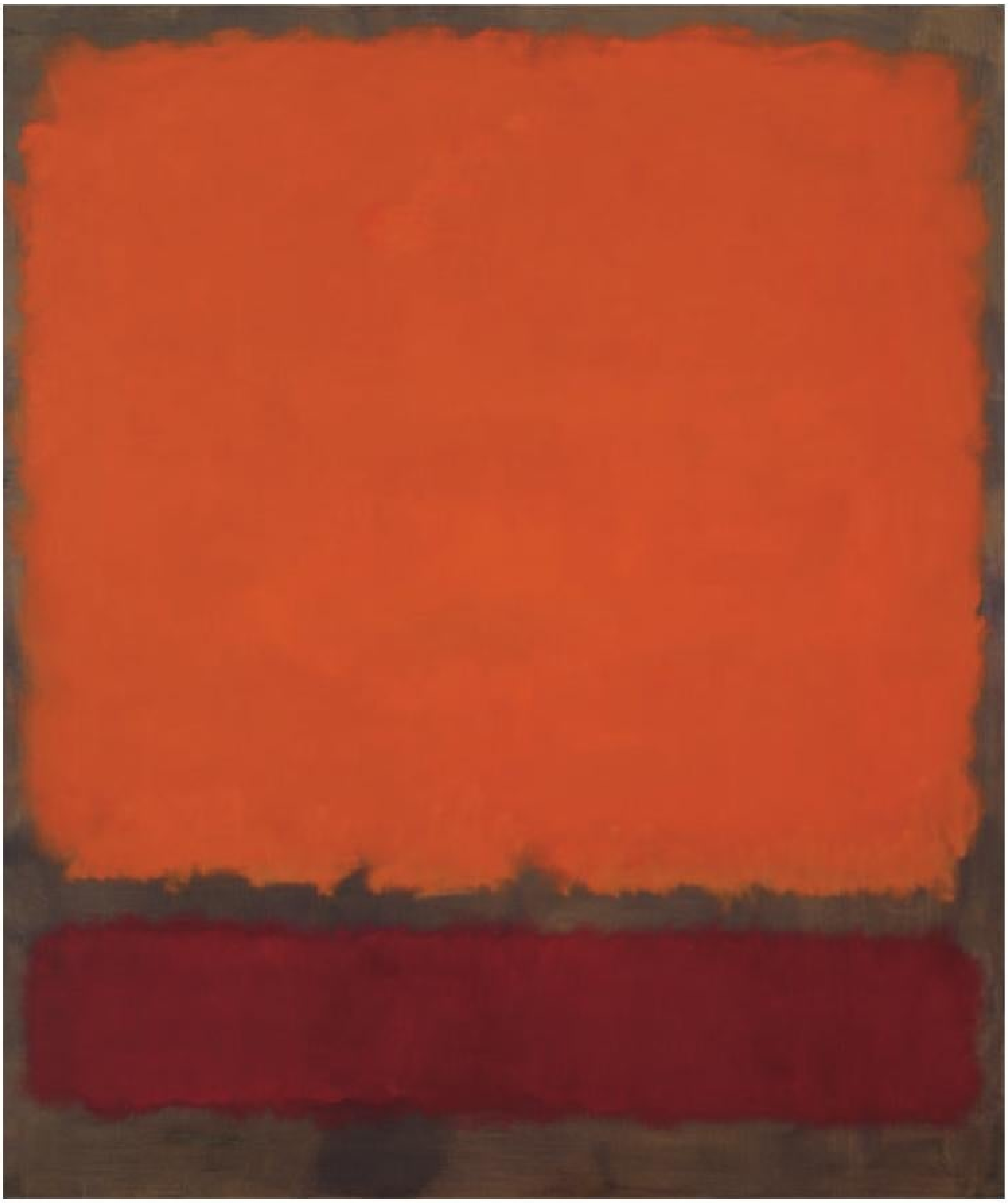




ROBERT RAUSCHENBERG
American, 1925–2008

Skyway
1964
Oil and silkscreen on canvas
216 × 192 in. (548.6 × 487.7 cm)
The Roberta Coke Camp Fund, The 500, Inc., Mr. and Mrs. Mark Shepherd, Jr., and the General Acquisitions Fund, 1986.8.a–b

The use of mass media images by pop artists in the 1960s changed the way we define "culture," which became more widely understood as mirroring the activities of an entire society. Robert Rauschenberg featured as large a slice of the messy and rich condition of contemporary American life as he could. His gigantic silkscreened *Skyway* appeared on the façade of the United States Pavilion at the 1964 World's Fair in New York. The images are widely varying: floating astronauts and spinning planets, John F. Kennedy, a man in the street, an urban construction site, a freeway cloverleaf, the American eagle, and a drawing of a box. Highly evocative of recent American events, Rauschenberg's silkscreen paintings of the early 1960s connect him to the traditions of history painting of centuries past and are an important record and reflection of a mythical era in the American imagination.



MARK ROTHKO

American, born Russia, 1903–1970

Orange, Red and Red

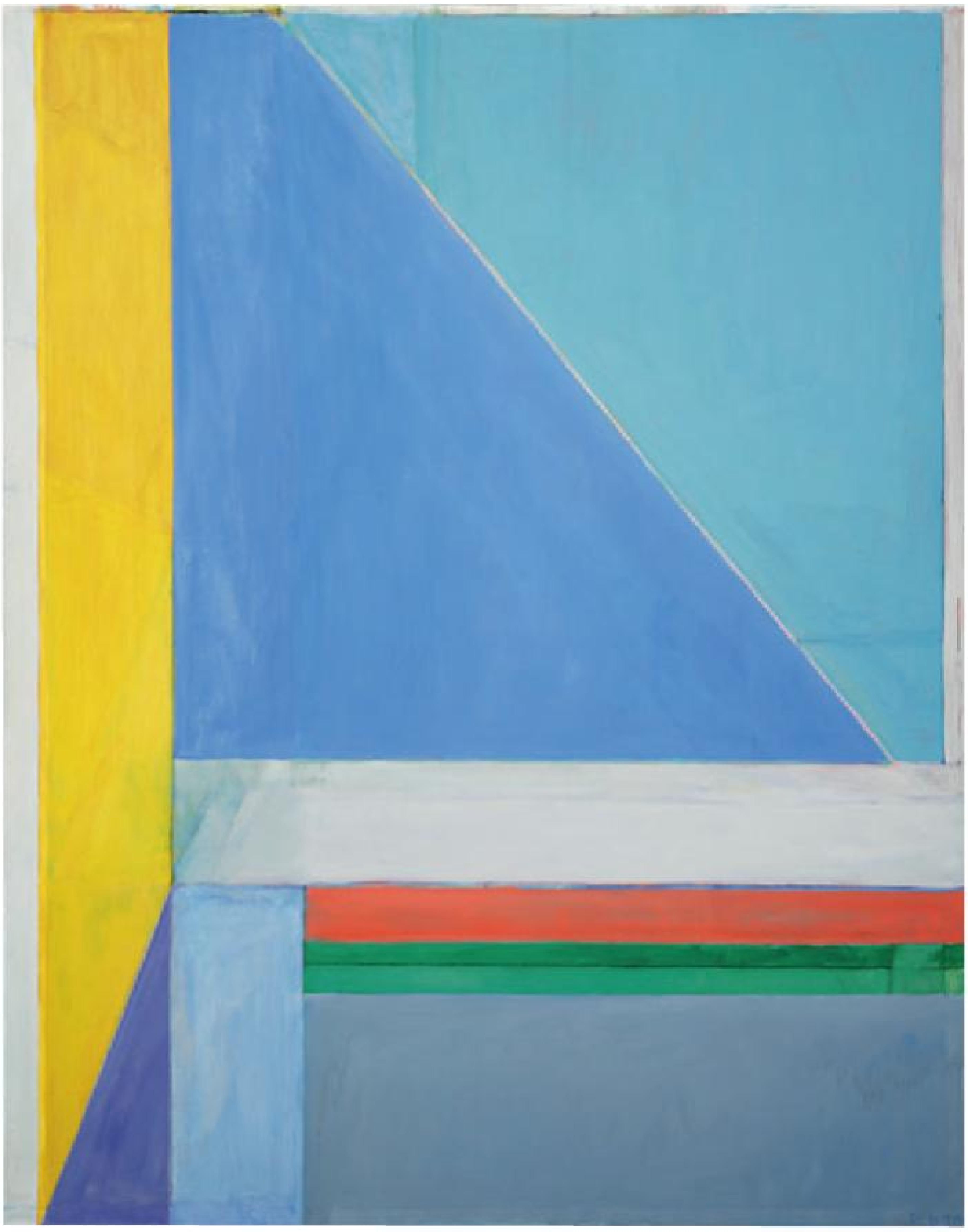
1962

Oil on canvas

93⅛ × 80⅛ in. (236.5 × 203.5 cm)

Gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated, 1968.9

Mark Rothko's vast fields of glowing color voice one of the great statements of twentieth-century abstract art. By the late 1940s, the artist had abandoned the loosely geometric forms of his early mature paintings for a completely abstract style. The mere elements of painting—color, form, and scale—became his subject, bringing about a confrontation between the viewer and the work that was meant to evoke the vitality, ecstasy, anguish, and tragedy of the post–World War II era. *Orange, Red and Red*, a classic Rothko painting, embodies this abstract and powerful way of experiencing art. Rothko laid down three contrasting color stains on an enormous raw canvas. The viewer experiences the large, rough orange square as an almost living force that pushes aside any traditional concept of "picture."



RICHARD DIEBENKORN
American, 1922–1993

Ocean Park No. 29
1970
Oil on canvas
100⅛ × 80⅛ in. (254.3 × 203.5 cm)
Gift of the Meadows Foundation, Incorporated, 1981.106

Richard Diebenkorn's artistic career falls loosely into three phases: expressionist abstractions (1948–55), figurative works (1955–67), and, beginning in 1967, the serene, light-filled abstractions of the *Ocean Park* series, named for a section of Santa Monica, California. In essence, Diebenkorn wanted to harmoniously unite the formal elements of color and line with a poetic evocation of his visual experience. *Ocean Park No. 29,* elegantly composed of horizontal, diagonal, and vertical planes of luminous color and lines, evokes the California light and landscape. The ordered atmosphere is lyrical and serene, but it carries a charge. Diebenkorn's fluid working process —with erasures, corrections, and changes visible under a softly layered surface—creates an illusion of varying depth, what he called "tension beneath calm."

LYNDA BENGLIS

American, born 1941

Odalisque (Hey, Hey Frankenthaler)

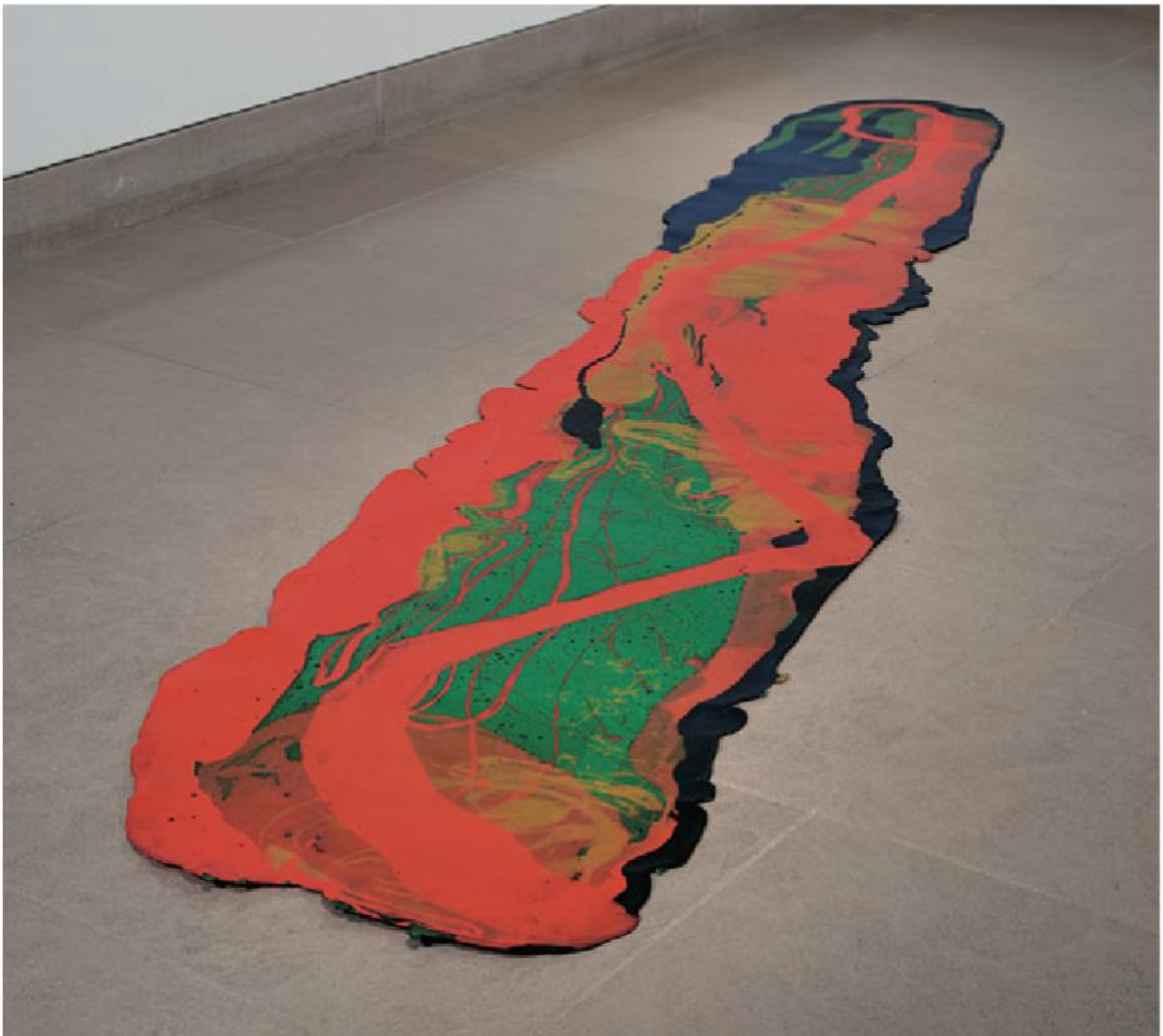
1969

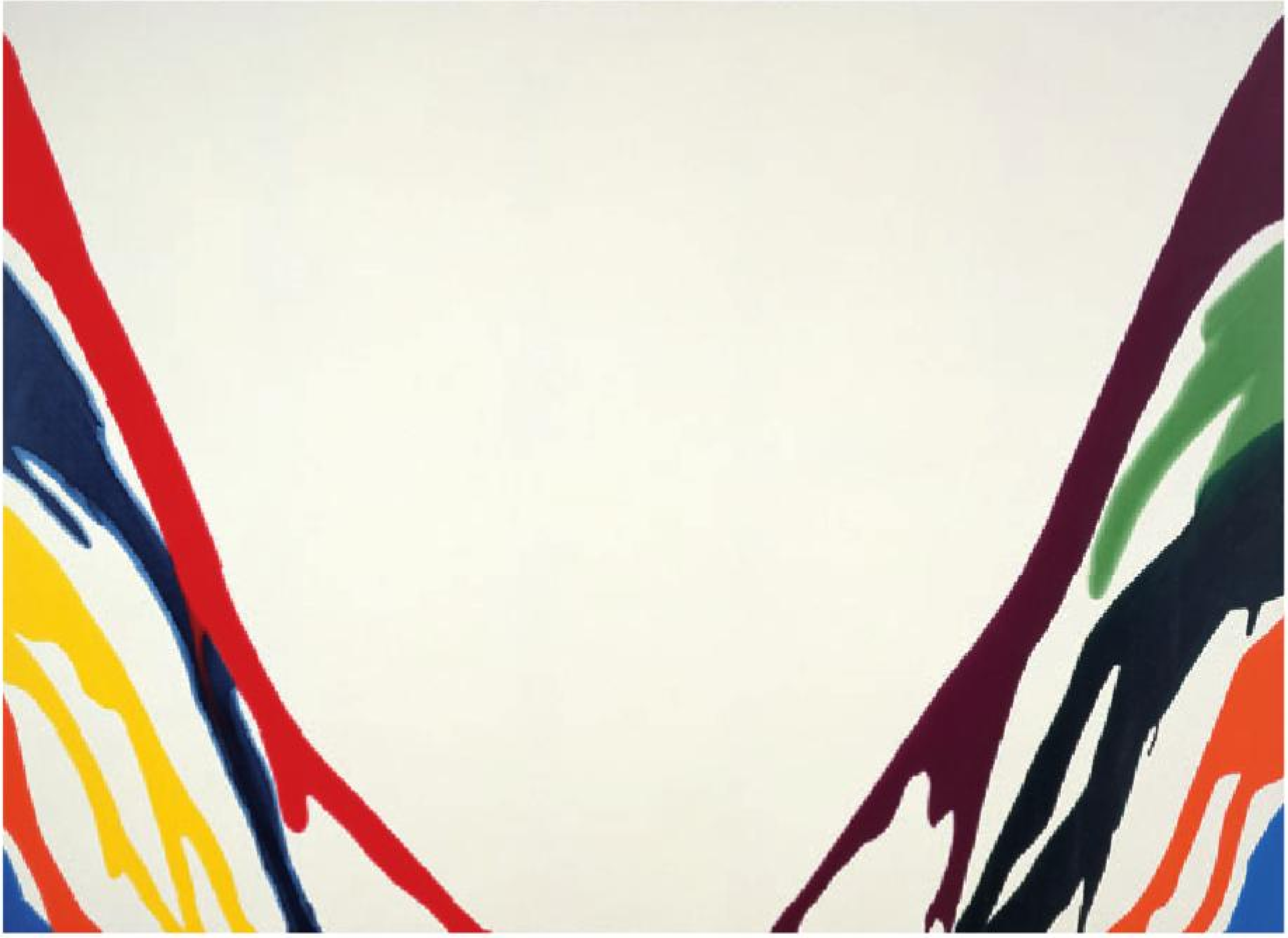
Poured pigmented latex

165 × 34½ in. (419.1 × 87.6 cm)

DMA/amfAR Benefit Auction Fund, 2003.2

In contrast to the deliberate methods of her peers Donald Judd and Dan Flavin, who abandoned gesture altogether, Lynda Benglis sought to infuse the basic forms of minimalist art with something more akin to subjective experience. She created art based on unusual, often malleable, materials such as resins, dirt, lead, and fabric; to produce this work, she poured latex paint across a floor and allowed it to dry in a sinuous form of riotous color. Benglis's title clearly refers to the poured paintings of Helen Frankenthaler, who is credited with extending Jackson Pollock's visual vocabulary into the color-field practice of staining pigment into the canvas. By using the term *odalisque*, which connotes a sensual reclining figure, Benglis may be signaling a new identity for the female artist who takes on the physically arduous techniques of the male artist yet foregoes those artists' often forbidding aesthetic.

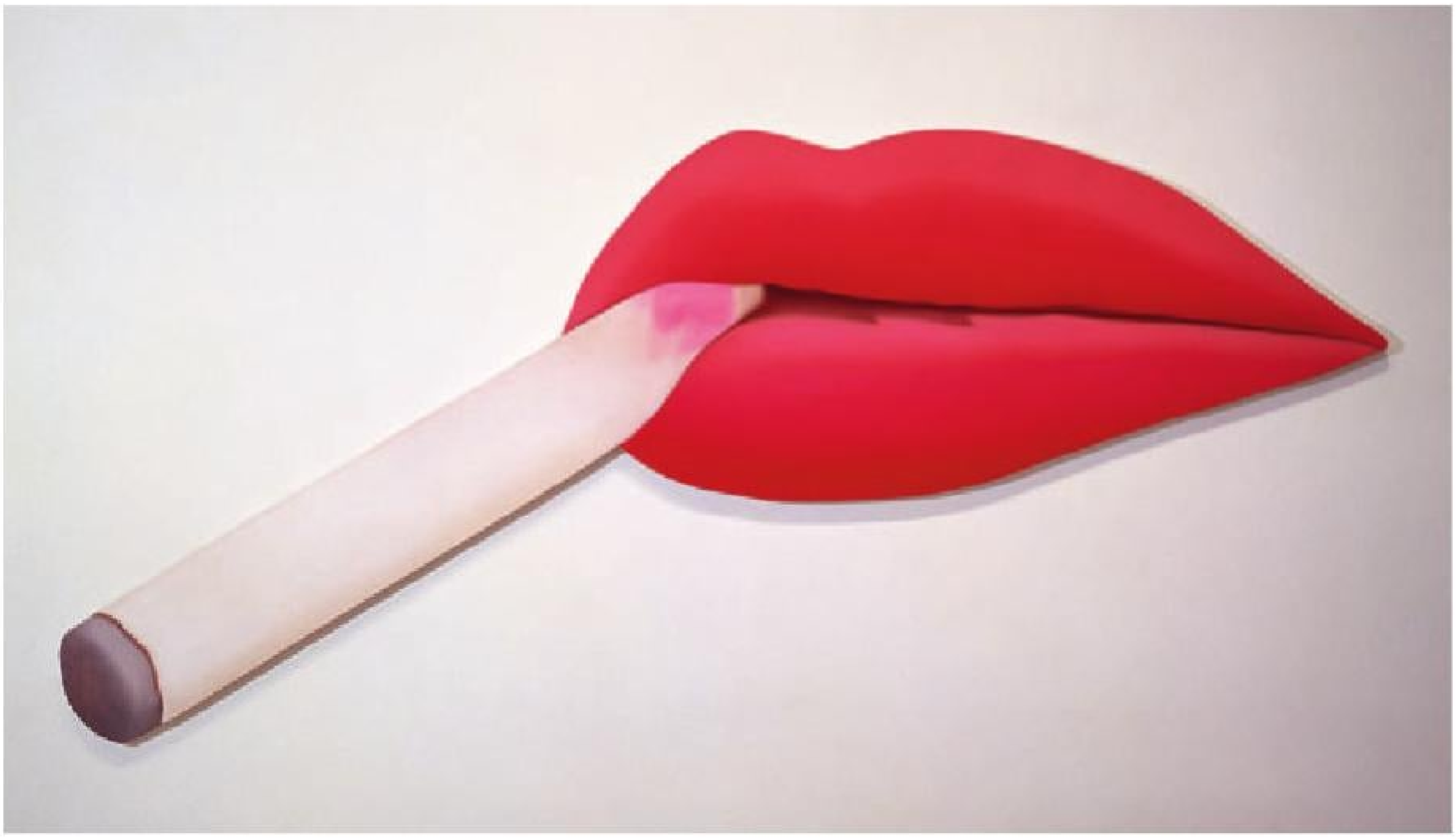




MORRIS LOUIS
American, 1912–1962

Delta Kappa
1960
Acrylic on canvas
103½ × 146 in. (262.9 × 370.8 cm)
Foundation for the Arts Collection, given in memory of Mary Seeger and John William O'Boyle by their children and grandchildren, 1984.14.FA

Morris Louis emerged as a significant American painter in the fertile years of the 1950s and early 60s. Drawing on aspects of abstract expressionism and the color tradition of the Fauves (Wild Beasts), his work occupies a pivotal position in the development of color painting. *Delta Kappa* is one of more than one hundred paintings collectively called the *Unfurleds* for the manner in which the bands of pigment seem to unfurl across the canvas. Louis used thinned acrylic paint, which he poured onto the unprimed canvas. Although he guided the rivulets of paint, chance played a role in how their stain spread across the surface. The pure color of the paint ribbons and the emptiness of the canvas act in tandem to create an expansive field of meditative beauty.



TOM WESSELMANN
American, 1931–2004

Mouth #11

1967
Oil on canvas
68 × 152 in. (172.7 × 386.1 cm)
Foundation for the Arts Collection, Mr. and Mrs. Edward S. Marcus Fund, 1968.7.FA

In the early 1960s, pop artist Tom Wesselmann began a series of monumental paintings of blonde nudes languorously posed in interior, nonspecific settings. As the series progressed, he began to zero in on the nude alone, and finally, almost fetishistically, on individual details of her body—a foot, a breast, her mouth. Even though little remained of the overall female figure, the images pulse with seductive power. Slick and evocative, *Mouth #11* has billboard scale and aggressive color, and is resolutely flat. The ruby red lips and smoldering cigarette are isolated and magnified, with the appearance of an enormous cutout; the frameless canvas is itself the shape of the lips and cigarette. Like much pop art, the painting is playful and ironic. The sultry mouth, its lips full and downturned, evokes a personage at once sensuous and contrived.

JAMES ROSENQUIST

American, born 1933

Paper Clip

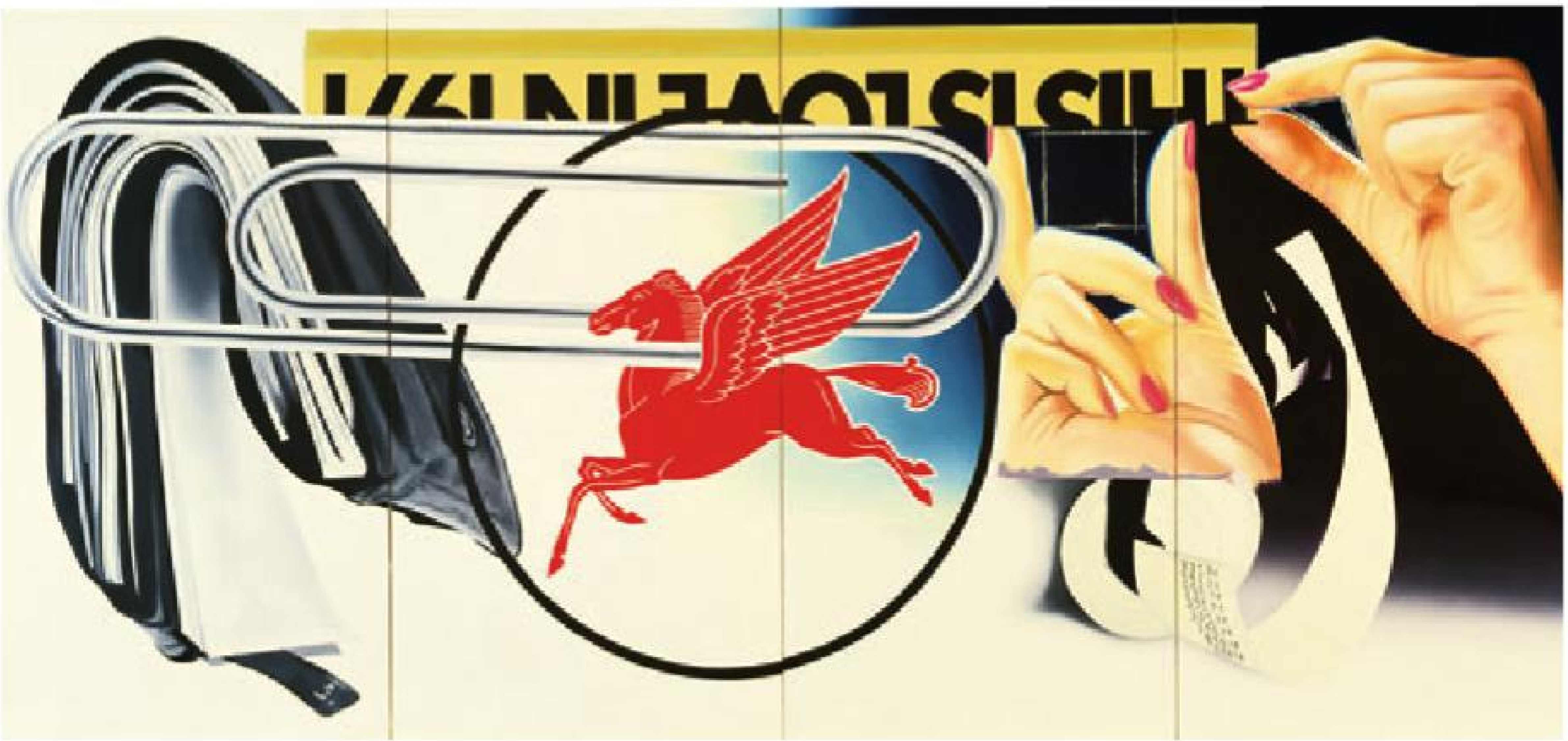
1973

Oil and acrylic on canvas

102¼ × 224 in. (259.7 × 569 cm)

Gift of The 500, Inc., Elizabeth B. Blake, Mr. and Mrs. James H. W. Jacks, Mr. and Mrs. Robert M. Meltzer, Mr. Joshua Muss, Mrs. John W. O'Boyle, Dr. Joanne Stroud, and two anonymous donors in honor of Robert M. Murdock, 1978.28.a–d

James Rosenquist culls imagery from diverse sources such as fashion, lifestyle, and news magazines (and later, his own photographs) to create dynamic and engaging compositions. Like some of the other artists associated with pop art, Rosenquist had experience in commercial art as a sign and billboard painter. This training immersed the artist in consumerism and consequently inspired him to explore the ad industry for inspiration in his work of the 1960s, 70s, and 80s. *Paper Clip* reveals his mastery of compositional techniques by presenting seemingly unrelated images and text side by side. This work prominently features a red winged horse, the corporate logo of the Mobil Oil Company. Text at the top of the canvas reads, "THIS IS LOVE IN 1971." Below appear a wallet, a roll of cash-register tape and a receipt, a pair of hands, and the paper clip that unifies the work.



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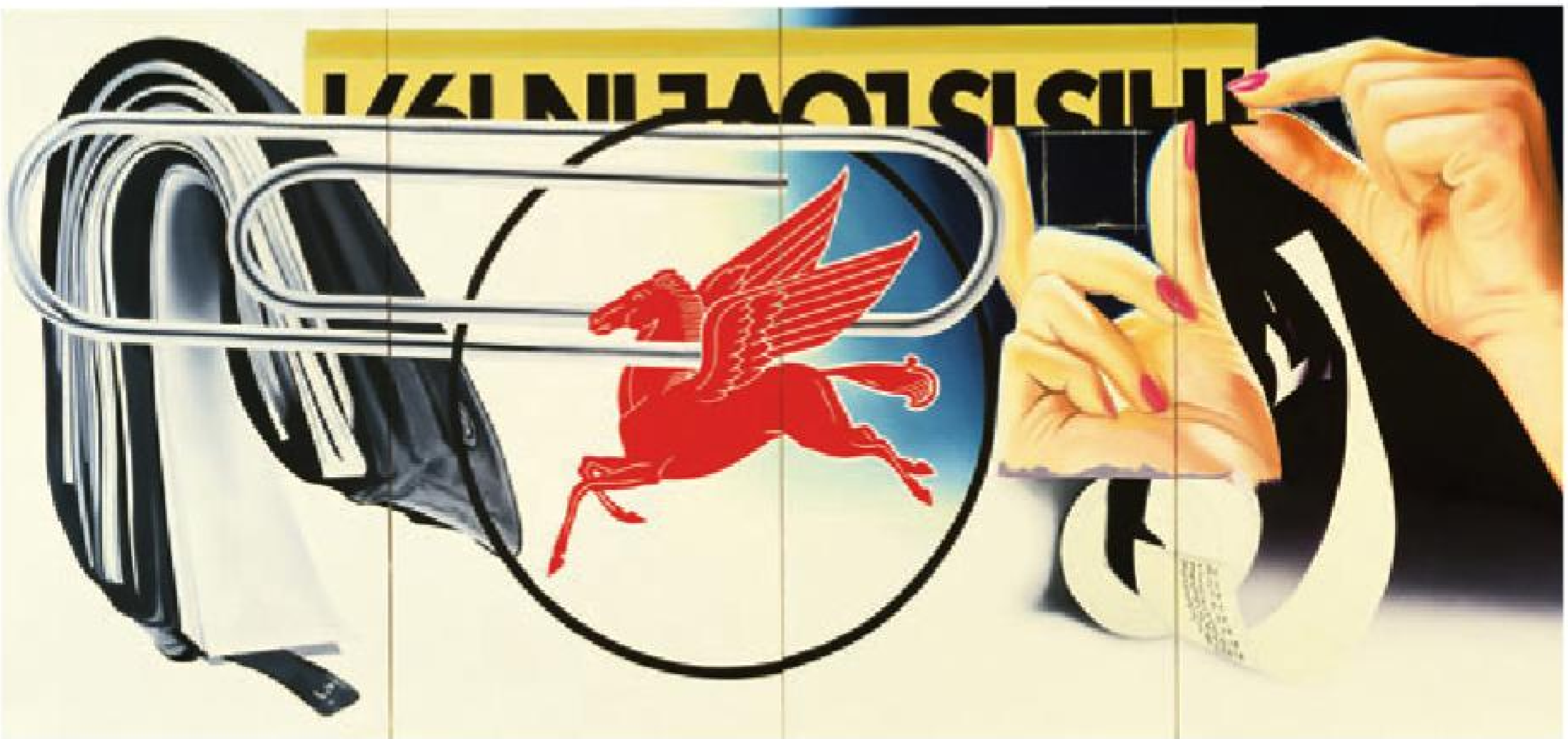
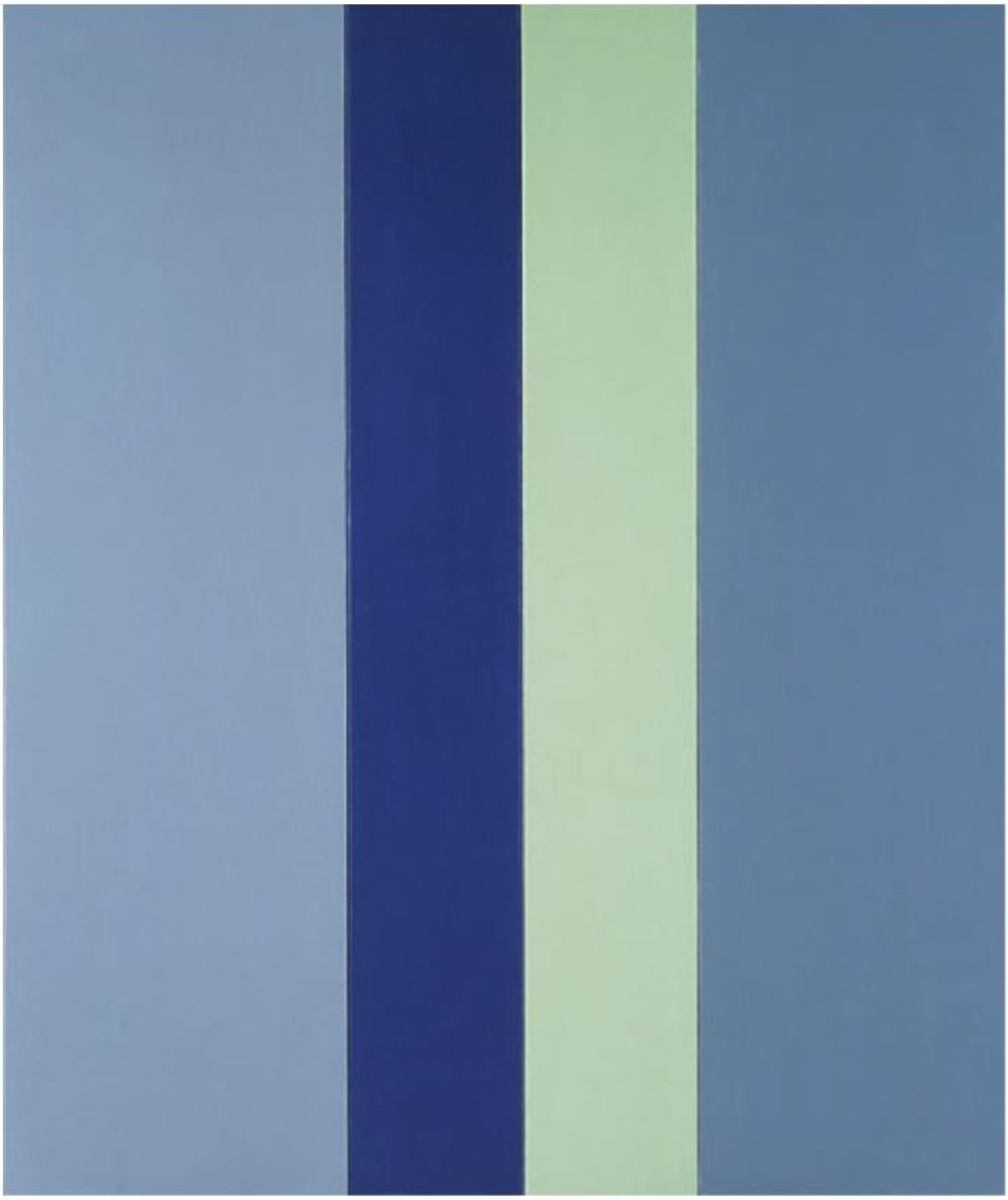
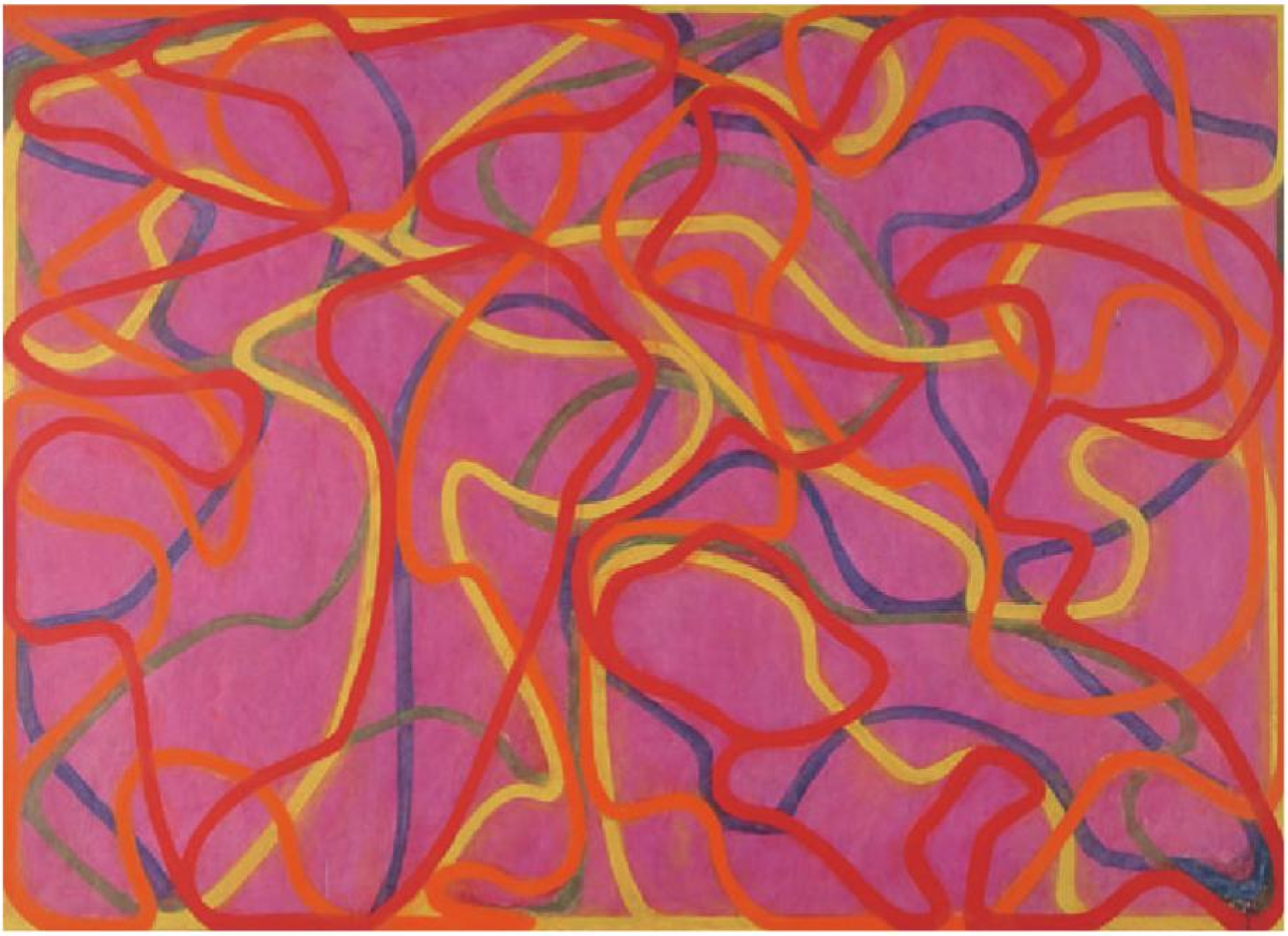


BRICE MARDEN
American, born 1938

To Corfu
1976
Oil and wax on canvas
84 × 72½ in. (213.4 × 184.2 cm)
Foundation for the Arts Collection,
anonymous gift, 1976.23.FA

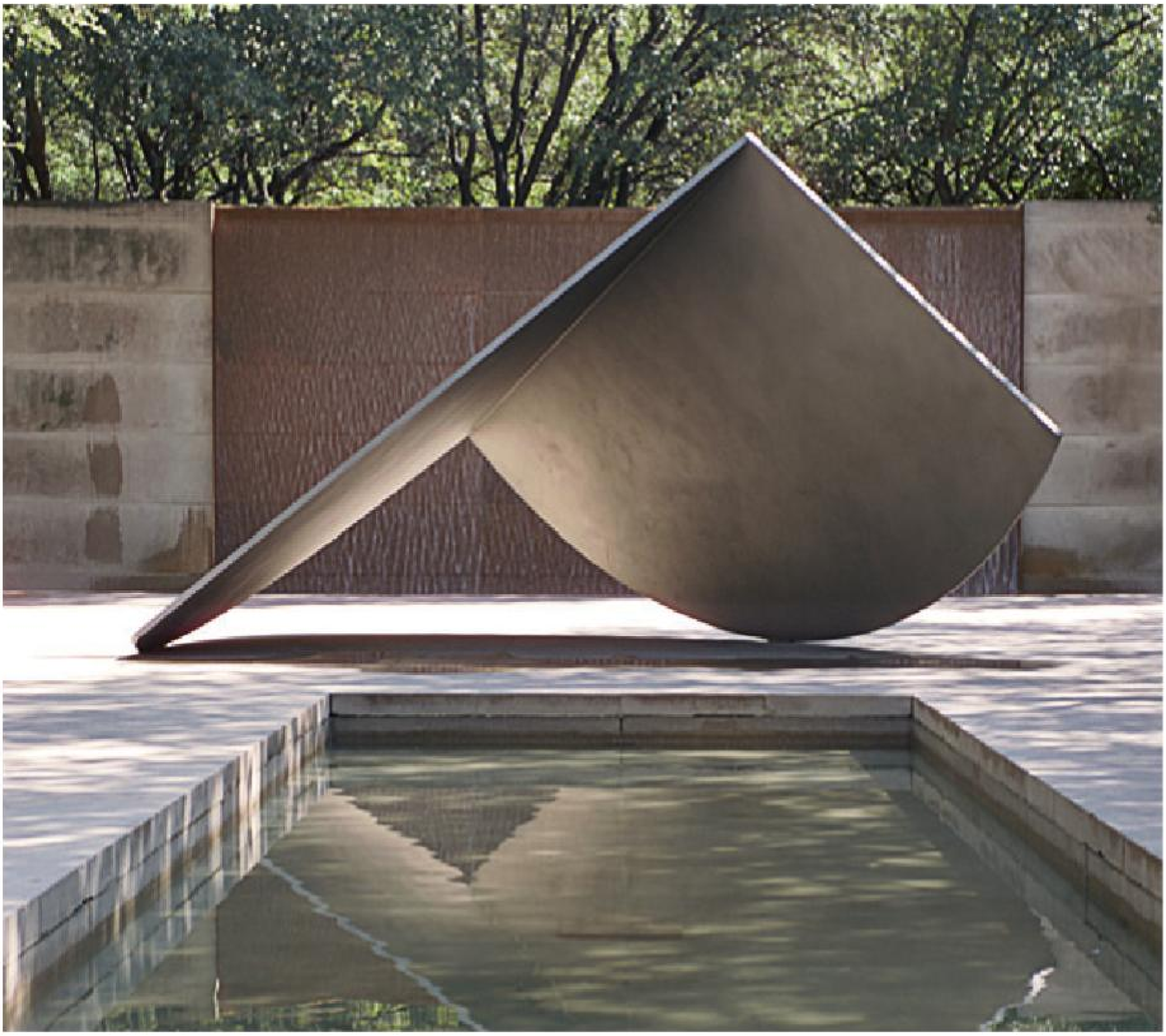
Brice Marden is one of the foremost artists to explore abstraction in contemporary art, creating a body of work that is heir to the post–World War II New York school, which cemented abstract painting at the center of the international avant-garde. *To Corfu* is a lushly restrained evocation of a sea journey Marden took from the island of Hydra to Corfu. Ocean and sky are evident in the painting's hues of green and blue, which play off one another in four meticulously and laboriously painted wax and oil panels. Feeling at an impasse with monochrome painting, Marden began to explore line after seeing a 1984 exhibition of Japanese calligraphy. *Red Rocks (2)* (right) is a radiant composition of intertwined red, yellow, blue, and orange lines, all set in a pulsing red-toned field, that reference natural elements and landscape formations.





BRICE MARDEN
American, born 1938

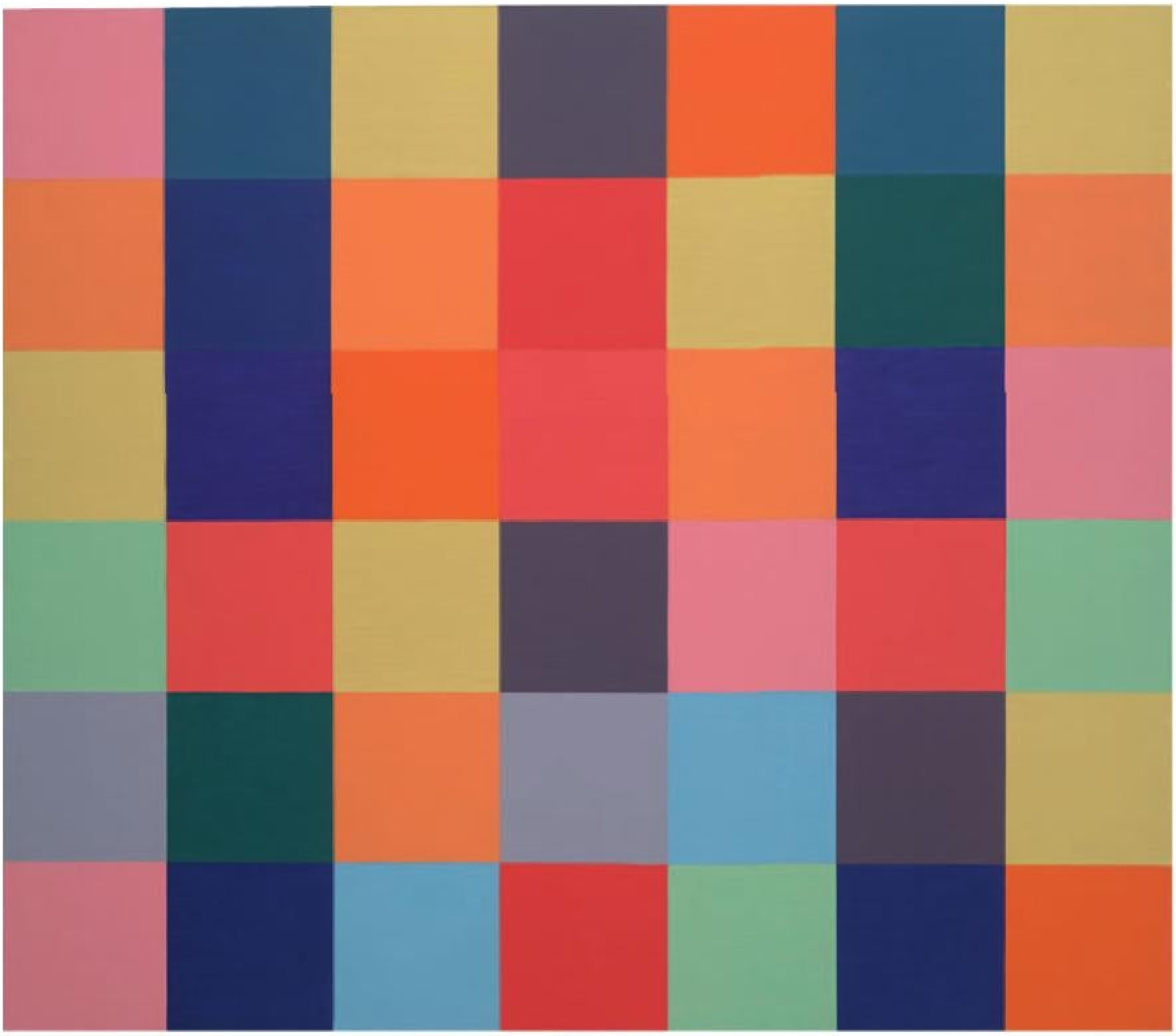
Red Rocks (2)
2000–2002
Oil on linen
75 × 107 in. (190.5 × 271.8 cm)
Centennial promised gift of the Marguerite and Robert Hoffman Collection to the Dallas Museum of Art, PG.2003.5



ELLSWORTH KELLY
American, born 1923

Untitled
1982–1983
Stainless steel
120 × 228 × 204 in. (304.8 × 579.1 × 518.2 cm)
Commission made possible through funds donated by Michael J. Collins, and matching funds from The 500, Inc., and the 1982 Tiffany & Company Benefit Opening, 1983.56

Commissioned for the 1984 opening of the Dallas Museum of Art's new building designed by Edward Larrabee Barnes, the untitled sculpture pictured above was conceived and executed by Ellsworth Kelly in 1982–83, in collaboration with the architect. Allying grace with strength, and beauty with industry, the work comprises two slightly different half ellipses, joined along one edge, folded, and inverted. The monumental sculpture—it weighs nine tons and is ten feet high—began as a small paper cutout study, a technique Kelly often uses as he transforms observation of the natural world into three-dimensional objects. Just as nature guides his work, in *Sanary* (right) chance also played a key role. *Sanary* is the third in a trio of paintings Kelly began after arriving in the south of France in 1951. The other works include *Méditerranée* (Tate Modern, London) and *Colors for a Large Wall* (Museum of Modern Art, New York). *Sanary* proceeds from a series of large collages known as *Spectrum Colors Arranged by Chance* and is based on a collage Kelly created using leftover color squares from that earlier series.



ELLSWORTH KELLY

American, born 1923

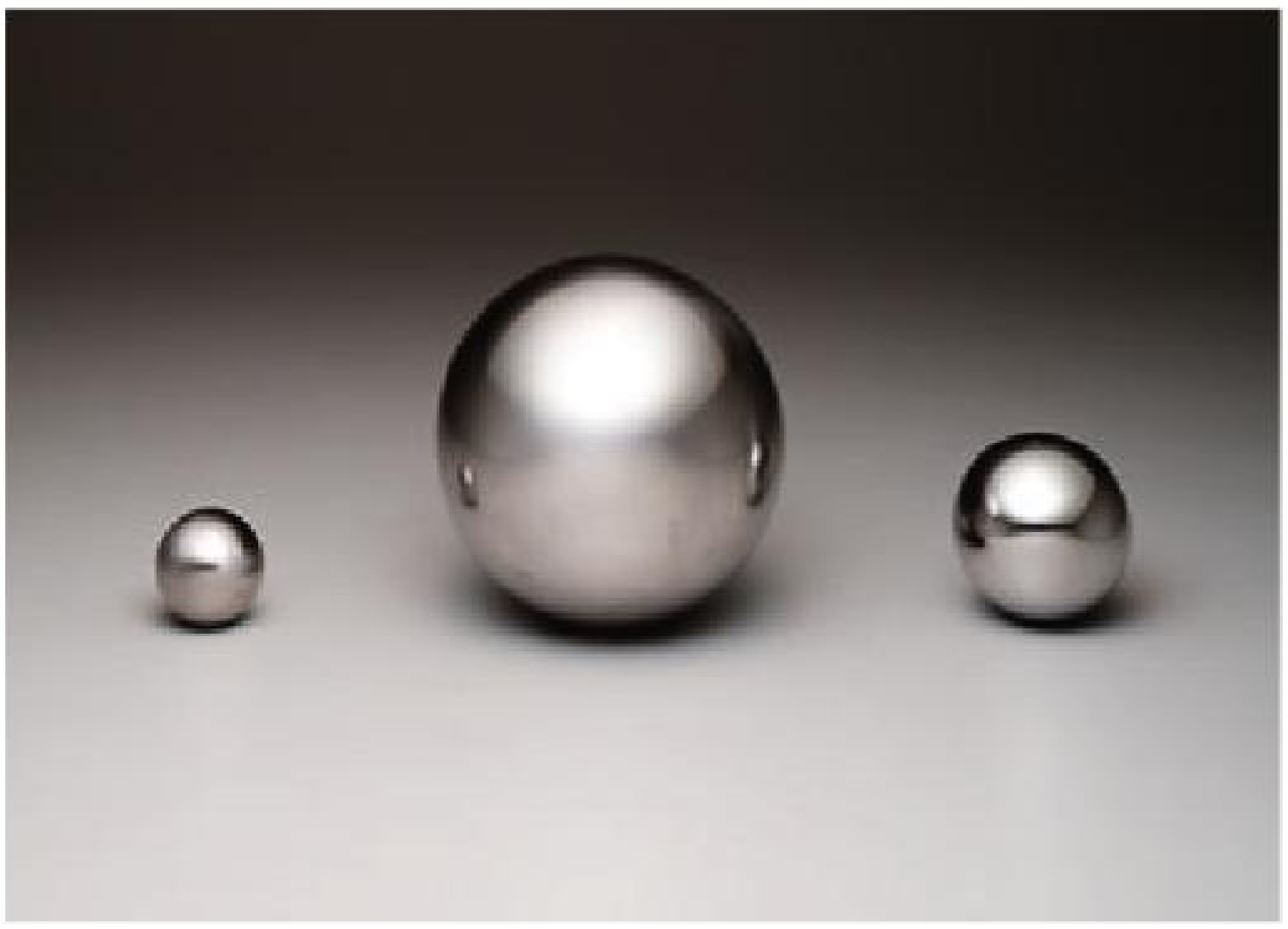
Sanary

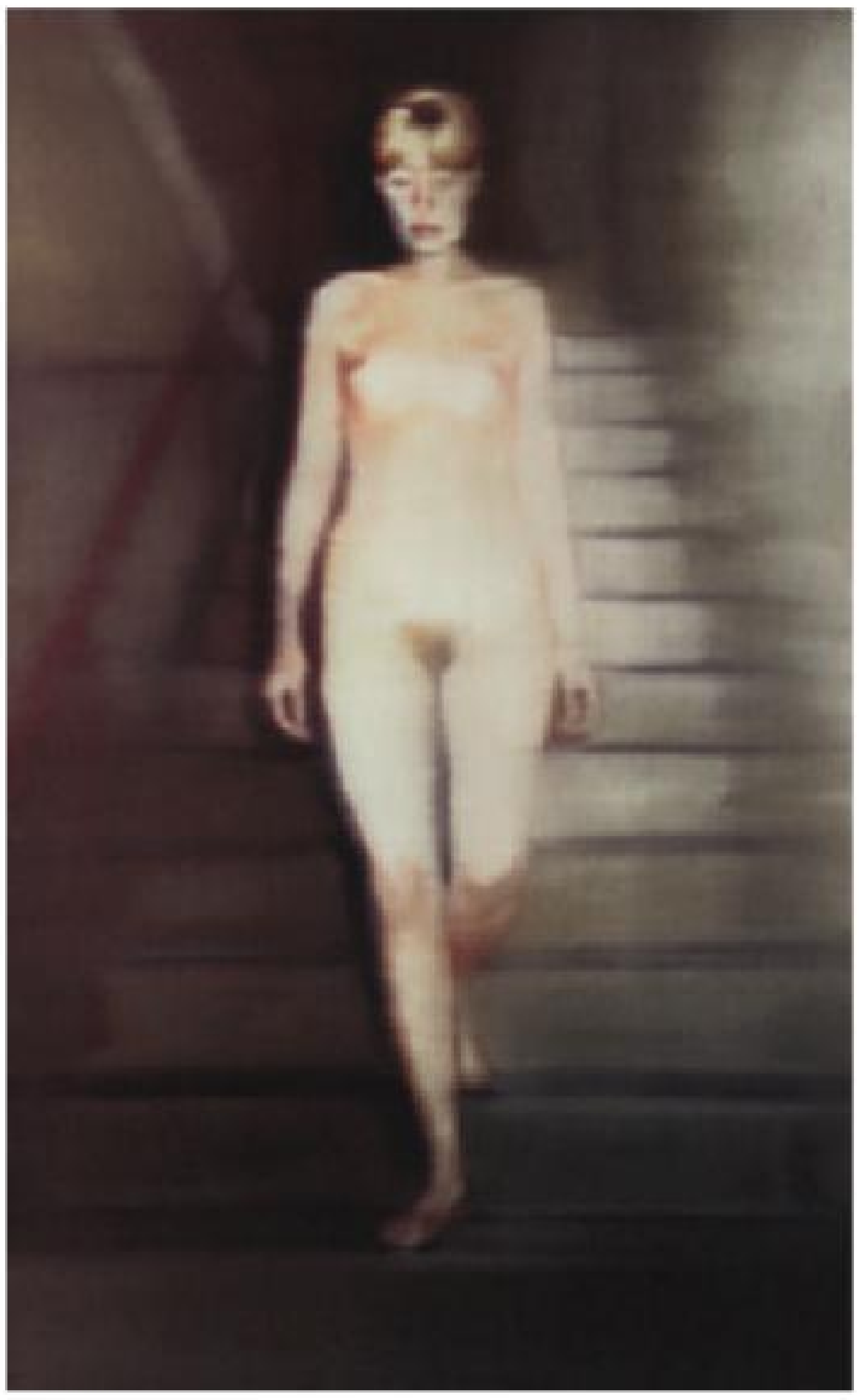
1952

Oil on wood

51½ × 60 in. (130.8 × 152.4 cm)

Promised gift of the Marguerite and Robert Hoffman Collection to the Dallas Museum of Art in honor of Dr. John R. Lane, PG.2006.9





GERHARD RICHTER
German, born 1932

Sphere I (Kugel I)

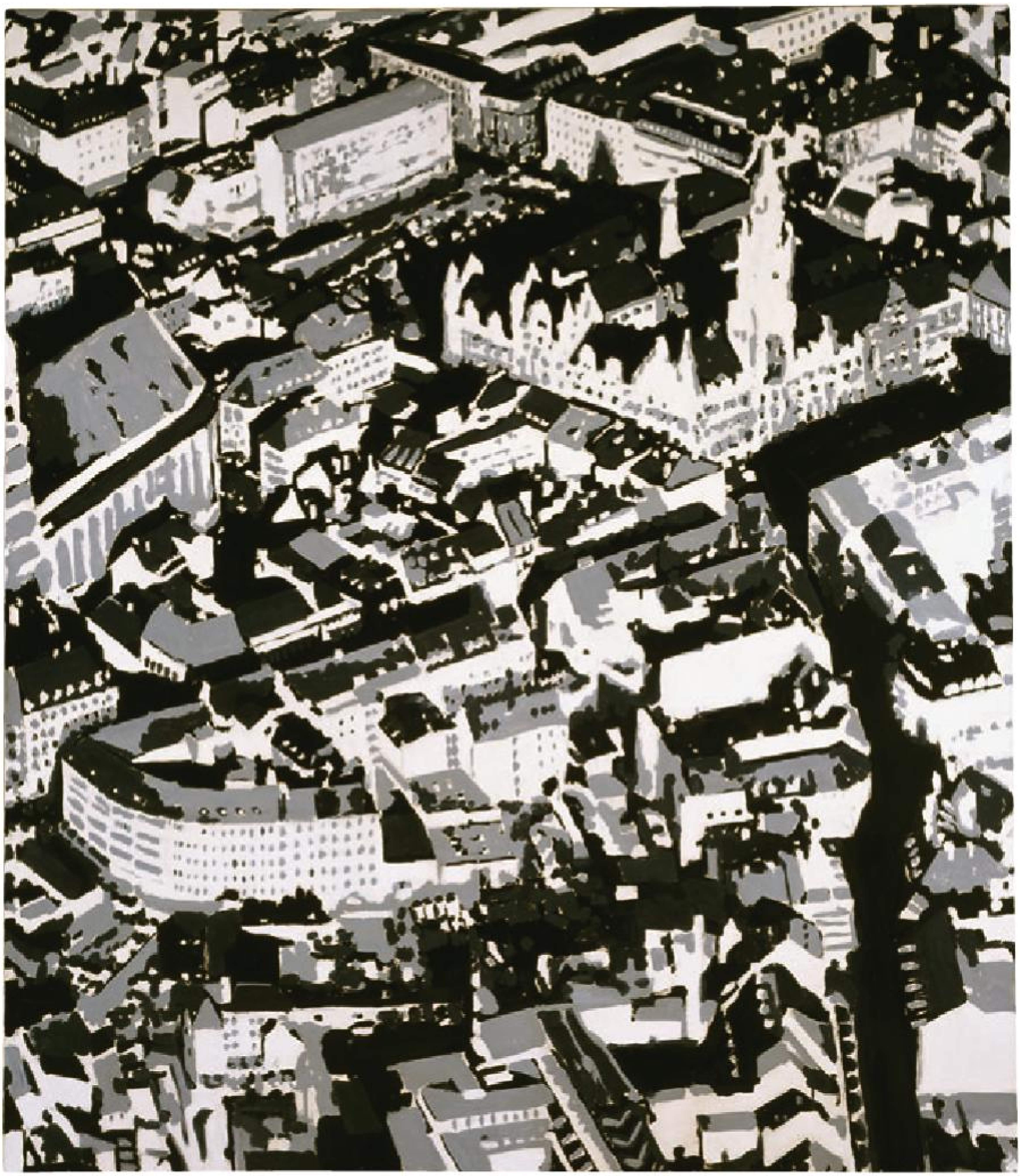
1989
Polished steel
Dimensions variable
Dallas Museum of Art League Fund, The Roberta Coke Camp Fund, General Acquisitions Fund, DMA/amfAR Benefit Auction Fund, and the Contemporary Art Fund: Gift of Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Howard E. Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and two anonymous donors, 1999.261

GERHARD RICHTER
German, born 1932

Ema (Nude on a Staircase)

1992
Galerie Fred Jahn, Munich, and Anthony d'Offay Gallery, London, publisher
Cibachrome photograph
75½ × 49½ in. (191.8 × 125.7 cm)
Dallas Museum of Art League Fund, The Roberta Coke Camp Fund, General Acquisitions Fund, DMA/amfAR Benefit Auction Fund, and the Contemporary Art Fund: Gift of Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Howard E. Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and two anonymous donors, 1999.270

Gerhard Richter's art deals with perception, imagery, and meaning, and takes an extremely broad range of forms in doing so. Richter began to create his mature work in the early 1960s after moving to Düsseldorf from East Germany, taking part in the fertile atmosphere of that city's art academy, a center of the post–World War II avant-garde. At first adapting the ideas of American pop art alongside his colleagues Sigmar Polke and Konrad Lueg (later Fischer), Richter expanded his painted adaptations of family snapshots and other "low" images to embrace a vast range of art-making strategies that mirrored, but did not duplicate, minimalism, conceptualism, photography, and abstraction. In spite of their diversity, Richter's paintings, prints, photographs, and editioned works can all be seen as an investigation into the mechanics and meanings of art.



GERHARD RICHTER

German, born 1932

City Picture Mü (Stadtbild Mü)

1968

Amphibolin on canvas

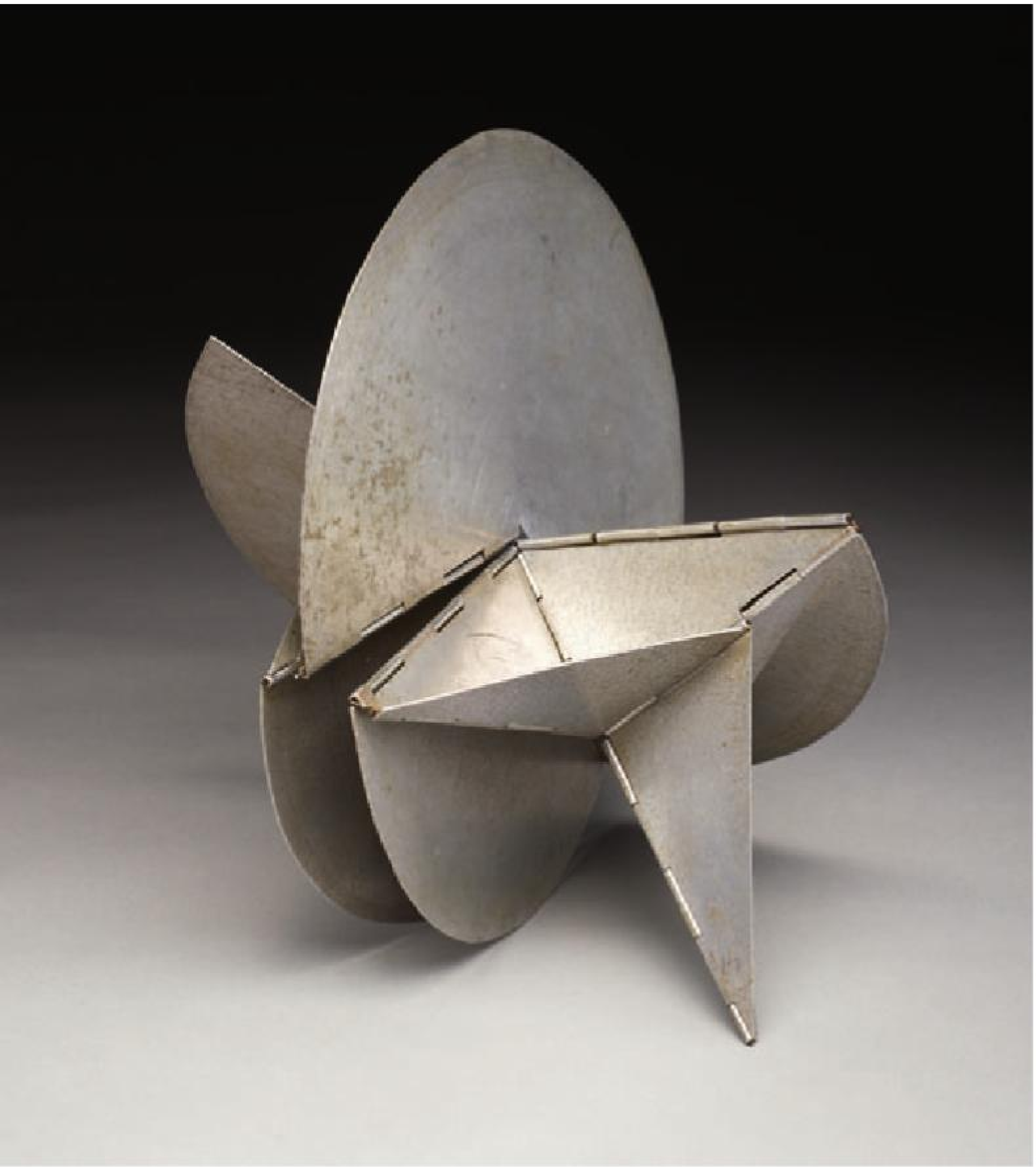
70⅞ × 63 in. (180 × 160 cm)

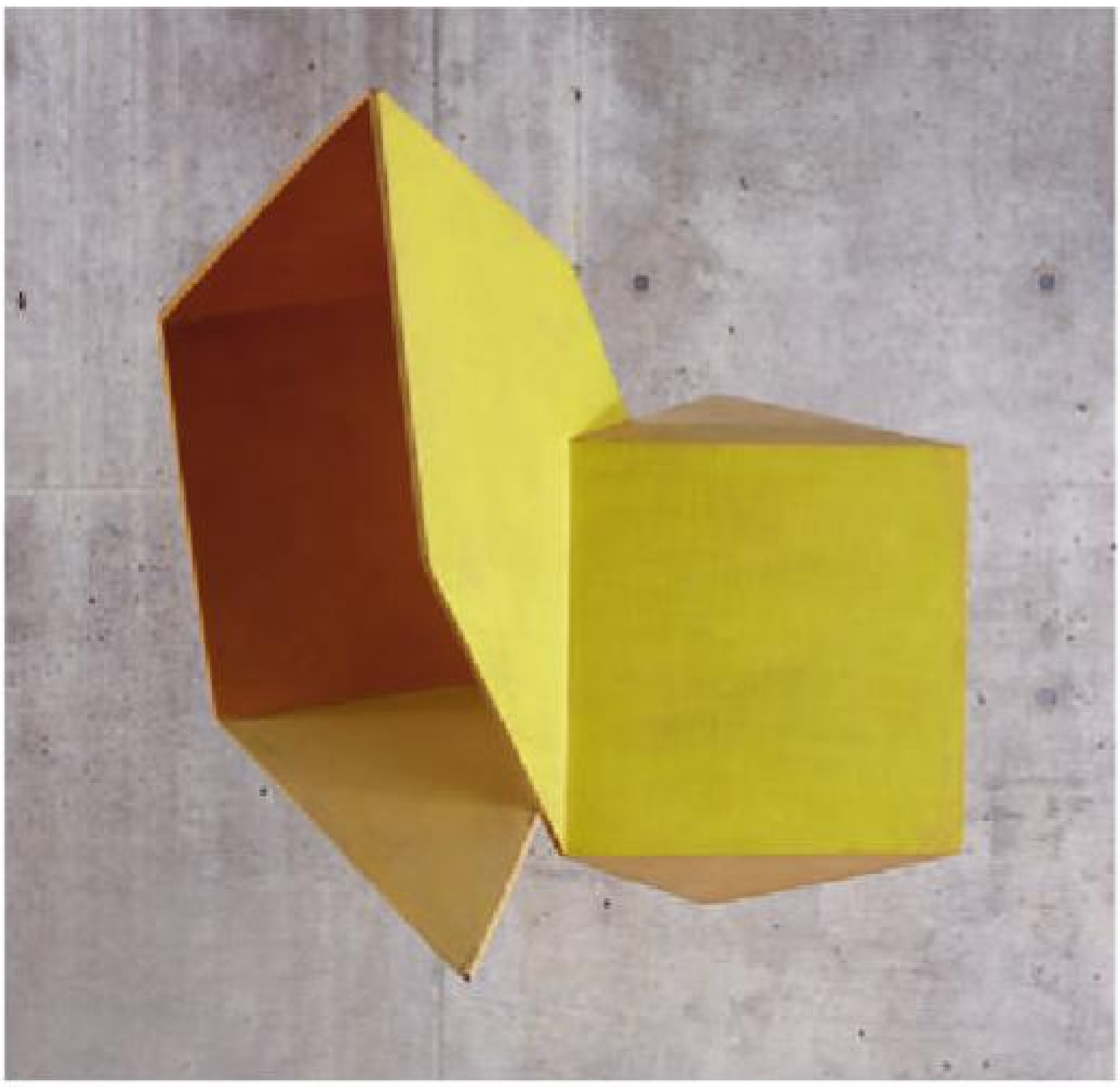
Promised gift of Marguerite Steed Hoffman, the Marguerite and Robert Hoffman Collection, and The Rachofsky Collection in honor of Bonnie Pitman; Collection of the Dallas Museum of Art: Lay Family Acquisition Fund, General Acquisitions Fund, and gifts from an anonymous donor, Howard Rachofsky, Deedie and Rusty Rose, Mr. and Mrs. Paul Stoffel, and Mr. and Mrs. William T. Solomon, by exchange, 2002.18

LYGIA CLARK
Brazilian, 1920–1988

Creature—In Itself (Bicho—Em Si)
1962
Aluminum
12¼ × 9⅞ × 8⅝ in. (31.1 × 25.1 × 22 cm)
Promised gift of Deedie and Rusty Rose to the Dallas Museum of Art, PG.2011.6

Brazilian artist Lygia Clark was a pioneer of a participatory art who challenged longstanding artistic dogmas surrounding the role of the art object and the passive viewer. *Creatures (Bichos)* was her groundbreaking series of small sculptures that required the viewer's active participation to bring the work to its full potential. Though trained as a geometric abstract artist, Clark felt that painting, drawing, and collage did not adequately represent space and engage the viewer, so in 1959 she began to make sculpture. With each *Creature*, Clark combined aluminum cutouts of geometric shapes by hinging them together, allowing the shapes to move. Clark intends for the viewer to handle and rearrange the piece, animating it and creating new meaning each time it is changed. In *Creature—In Itself*, for instance, organic shapes lend the work a crustacean-like appearance in one figuration, and a more rigid, geometric profile in another.





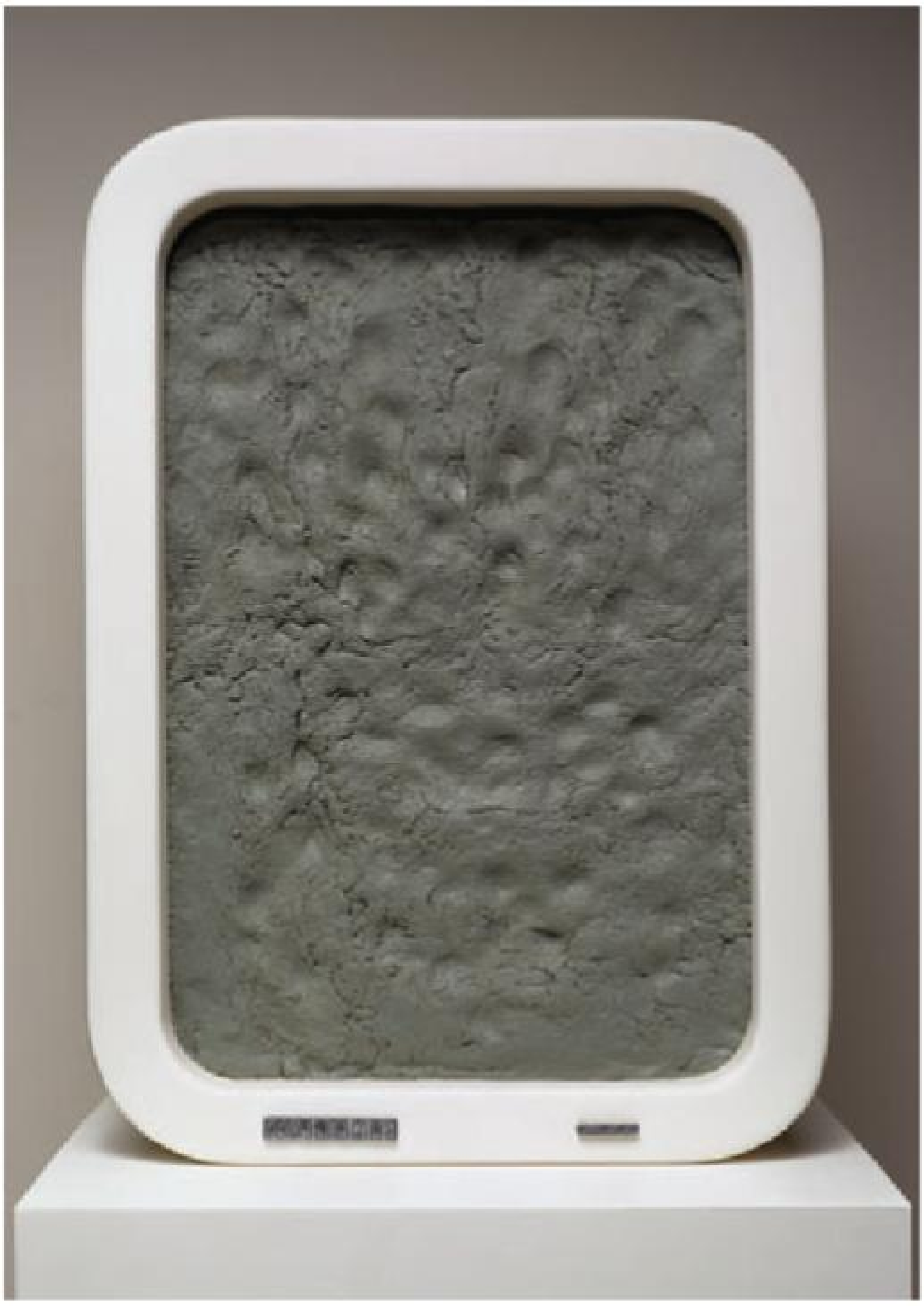
HELIO OITICICA

Brazilian, 1937–1980

Untitled

1970
Ink on wood
13⅛ × 13⅝ × 16¼ (33.3 × 34.6 × 41.3 cm)
Promised gift of Deedie and Rusty Rose to
the Dallas Museum of Art, PG.2011.5

Influential Brazilian artist Helio Oiticica was initially associated with the Grupo Frente (1955–56), a group of Neo-Concrete artists who rejected representational imagery to explore new ideas about abstraction and perception. The inventive Oiticica quickly progressed from abstract paintings to producing painted objects and interactive pieces and installations that are early instances of "environmental" art. In these environments, he often hung colored panels from the ceiling and invited viewers to walk around, through, and sometimes under them. In other individual works, as with *Untitled*, Oiticica chose to challenge and redefine the static nature of a painting on a wall.



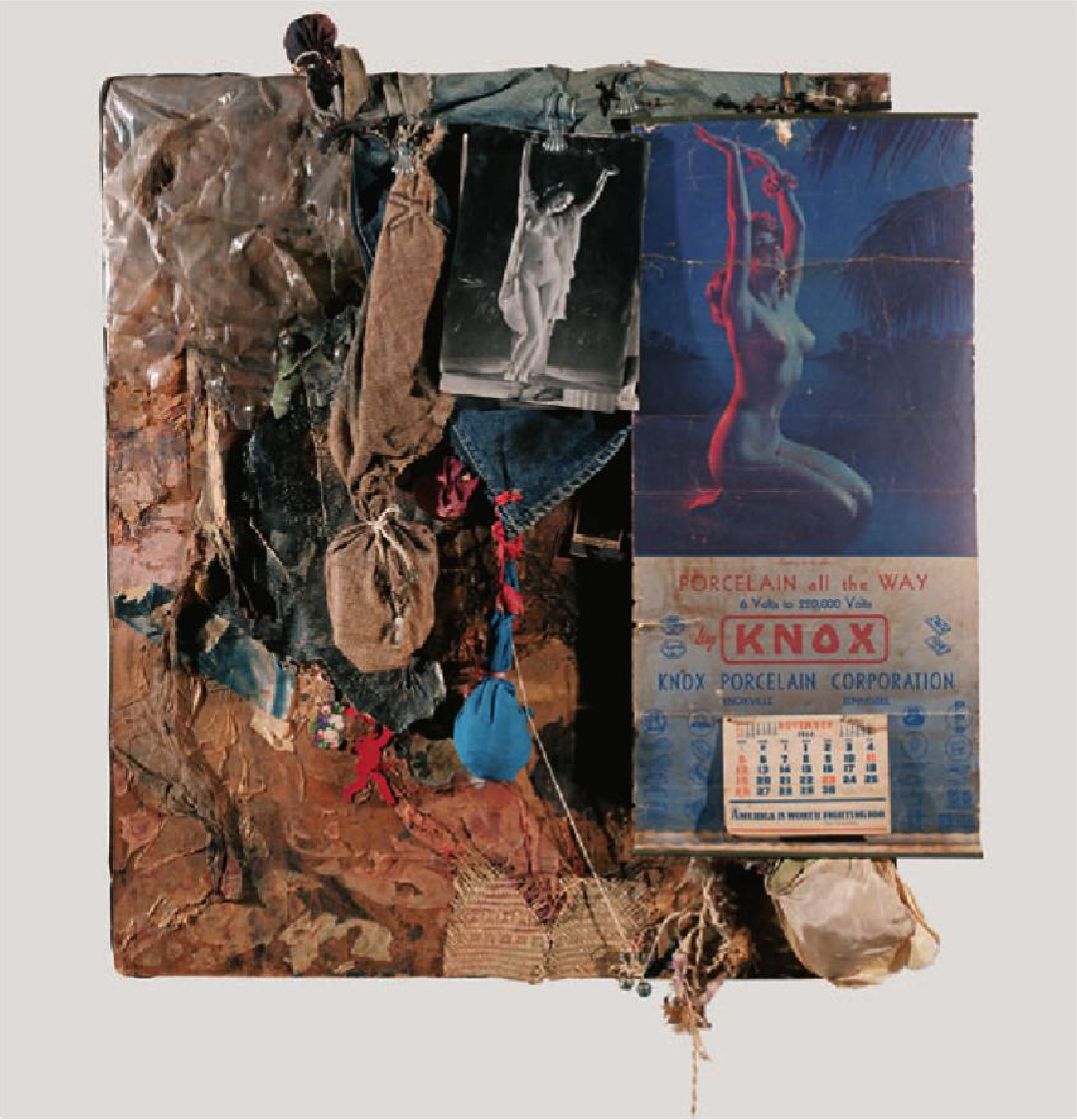
CILDO MEIRELES

Brazilian, born 1948

Blind Mirror (*Espelho Cego*)

1970
Wood, rubber, and reversed metal text in relief
19¼ × 14¼ × 7 in. (48.9 × 36.2 × 17.8 cm)
Promised gift of Deedie and Rusty Rose to
the Dallas Museum of Art, PG.2011.7

Cildo Meireles, one of Brazil's most important living contemporary artists, creates work in all media dealing with multisensory perception. In *Blind Mirror*, Meireles complicates the relationship between vision and touch by filling a plain white bathroom mirror with thick rubber caulking. On the lower left edge of the frame, "BLINDGLASS" is spelled in reverse order, suggesting that it should be read through a mirror. This text is also rendered in relief, suggesting one could "read" the work through touch alone. The character of the text and the materiality of the rubber caulking would seem to compel touch; however, Meireles intends for viewers to use their sense of sight—not touch—to create a perceptual bridge between these senses.



BRUCE CONNER
American, 1933–2008

KNOX

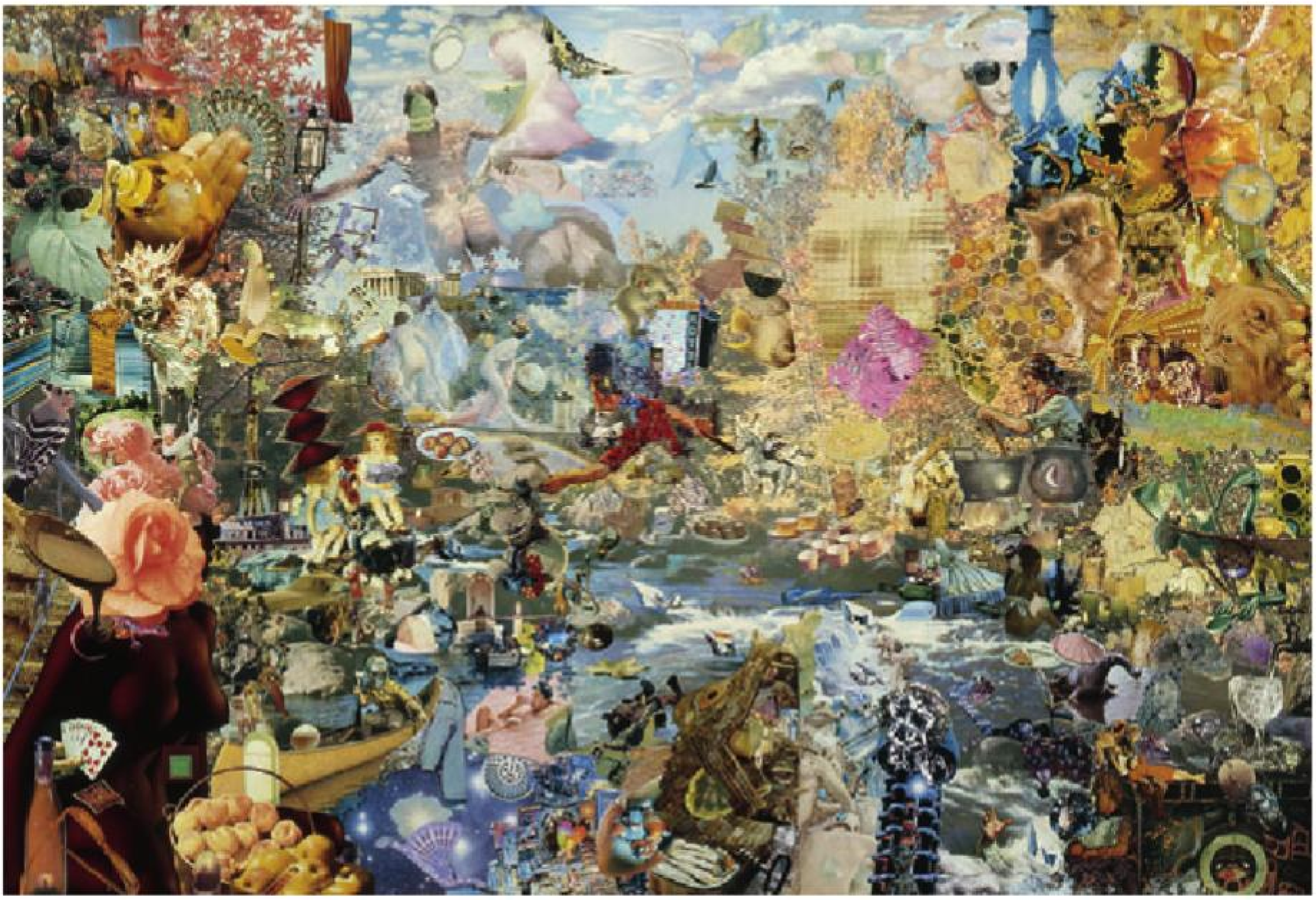
1963
Mixed media
39½ × 36½ × 9½ in. (100.3 × 92.7 × 24.1 cm)
DMA/amfAR Benefit Auction Fund, 2005.6

Bruce Conner was a vital force in the community of beat generation artists working in San Francisco in the 1950s and early 60s. Contemporaneously with the pop movement in New York and Los Angeles, they sought to distance themselves from the perceived conformity and materialism of mainstream American culture. Conner began producing visually complex assemblages of old used objects soon after arriving in San Francisco in 1957. With the deliberate grotesqueness of his works, he ridiculed society's attachment to possessions and things. *KNOX*, whose title is lifted from the pin-up calendar that hangs along its right side, has the musty aura of a mummified artifact. Browned and decayed fabric scraps, string, bits of refuse, the calendar, and a photo of a nude dancer call into question the interrelatedness of consumerism, media, and desire.

JESS (JESS COLLINS)
American, 1923–2004

Arkadia's Last Resort; or, Fête Champêtre Up Mnemosyne Creek
1976
Magazine cutouts and puzzle pieces
47 × 71 in. (119.4 × 180.3 cm)
General Acquisitions Fund, 1977.15

One of the beat generation artists active in the 1950s, Jess found in American popular culture a rich storehouse of themes and imagery. Part of the *Paste-Up* series, *Arkadia's Last Resort* is a prime example of his mind-boggling art of collage and juxtaposition. Taking dozens of images from jigsaw puzzles and magazines, Jess created an idyllic landscape with a rushing river under a blue sky and white clouds in which rowing figures, swimmers, and bathers create a semblance of a picnic. But confounding this sense of "real" space are a multitude of other images and the storylines they suggest, including flowers, kittens, playing cards, and reproductions of artworks (including the DMA's *Cubi XVII* by David Smith). Jess's fantastic, highly personal collages represent a broad and important strain of postwar American art relying on the photographically derived imagery that infiltrates our daily lives.

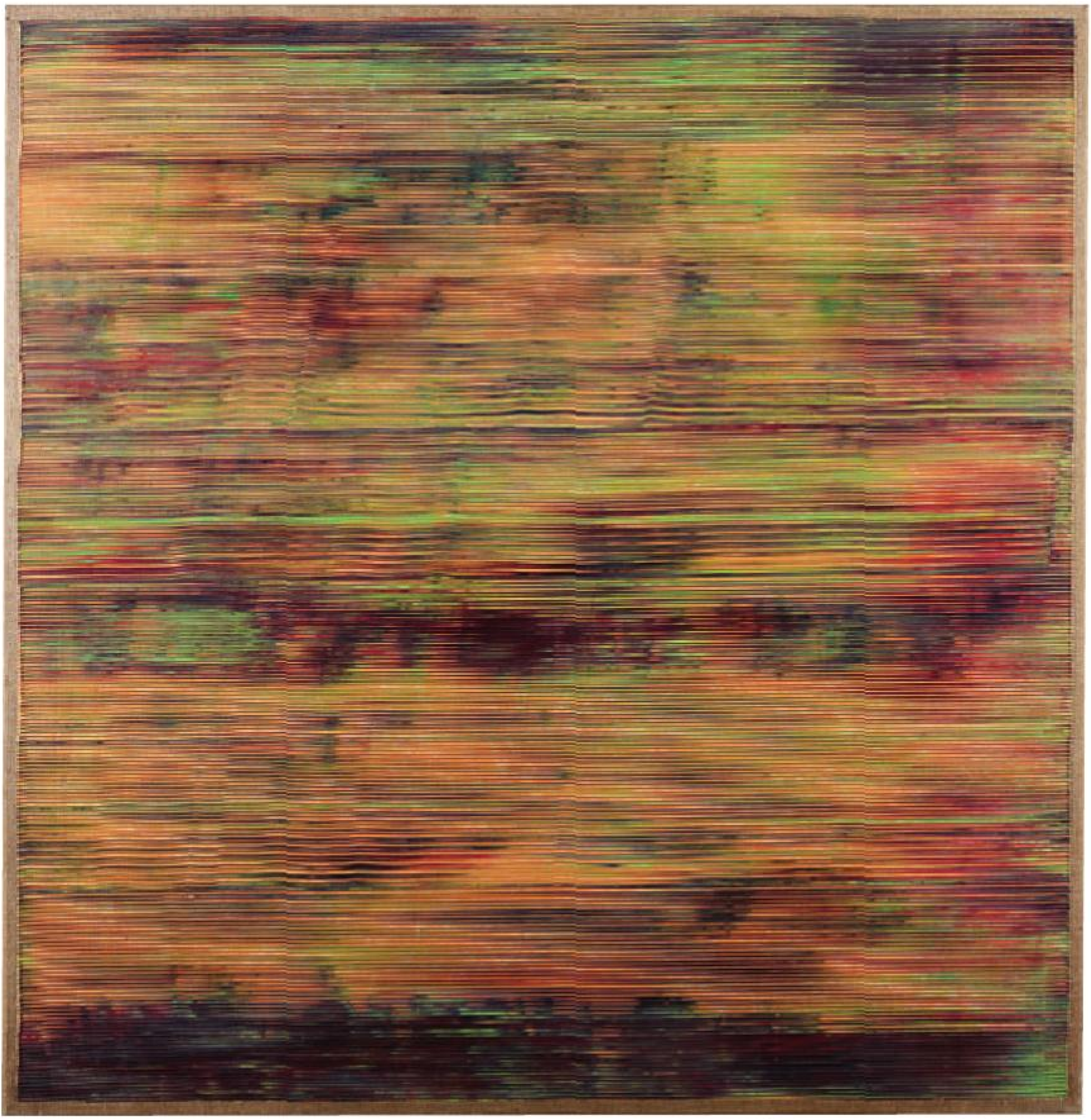


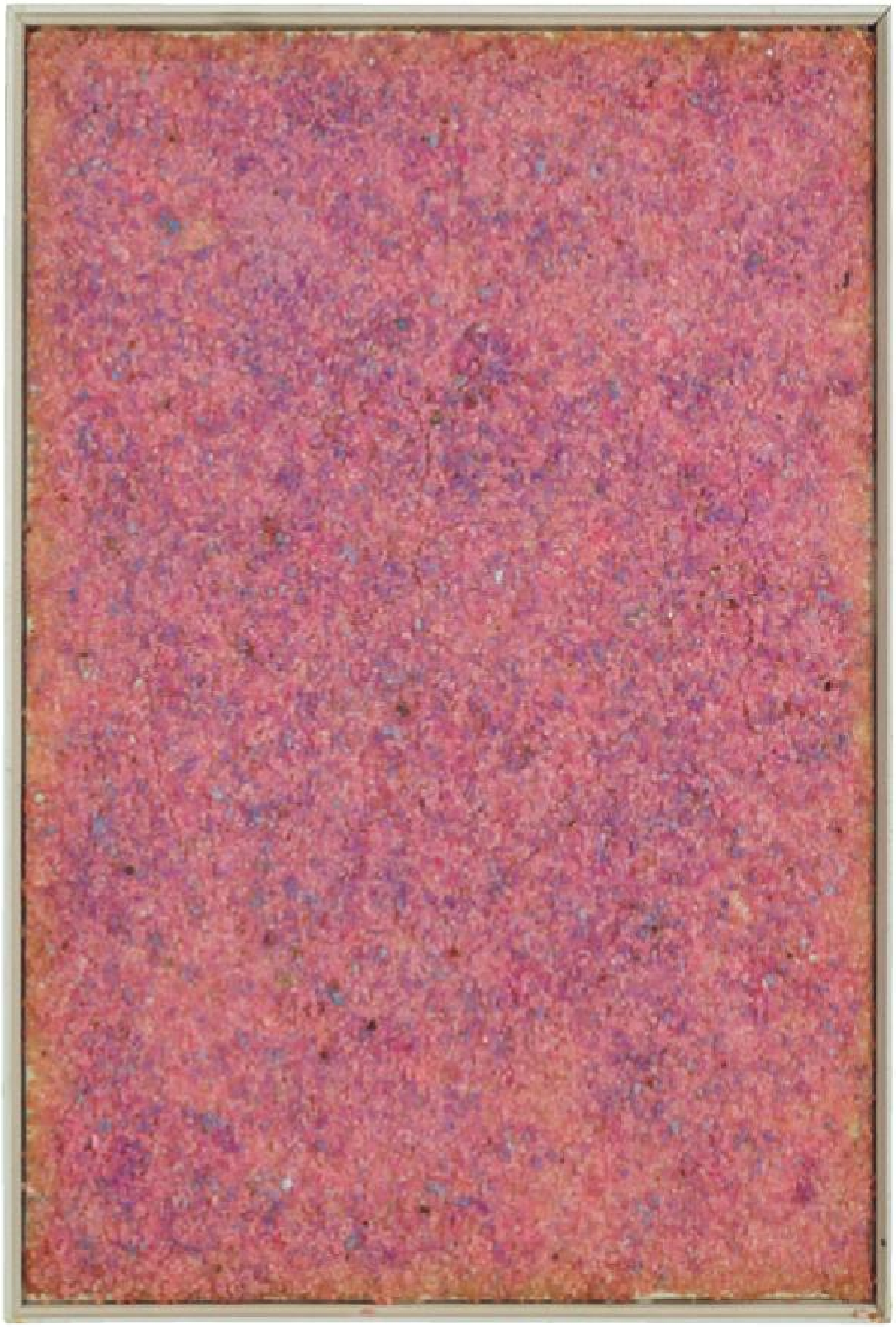
JACK WHITTEN
American, born 1939

Slip Zone

1971
Acrylic on canvas
39 × 39 in. (99.1 × 99.1 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2010.26.1

In *Slip Zone* Jack Whitten abandoned handmade gesture and brushstroke; instead, paint and canvas were "processed" through an inventive technique using large troughs to hold paint. The canvas was dragged across these pools, with sticks, rakes, and Afro combs used to create surface texture, line, and voids. Critical to the development of his new approach to painting was a grant Whitten received from the Xerox Corporation around 1970. He was invited to experiment with their machines and work with Xerox engineers. That experience—witnessing the effect of toner, light, and time on the mechanical manufacture of an image—led Whitten to conclude that he could "expand" his own gesture while removing his "hand" from the process.





PIERO MANZONI

Italian, 1933–1963

Achrome

1960

Cobalt chloride on canvas

15¾ × 11¾ in. (40 × 29.9 cm)

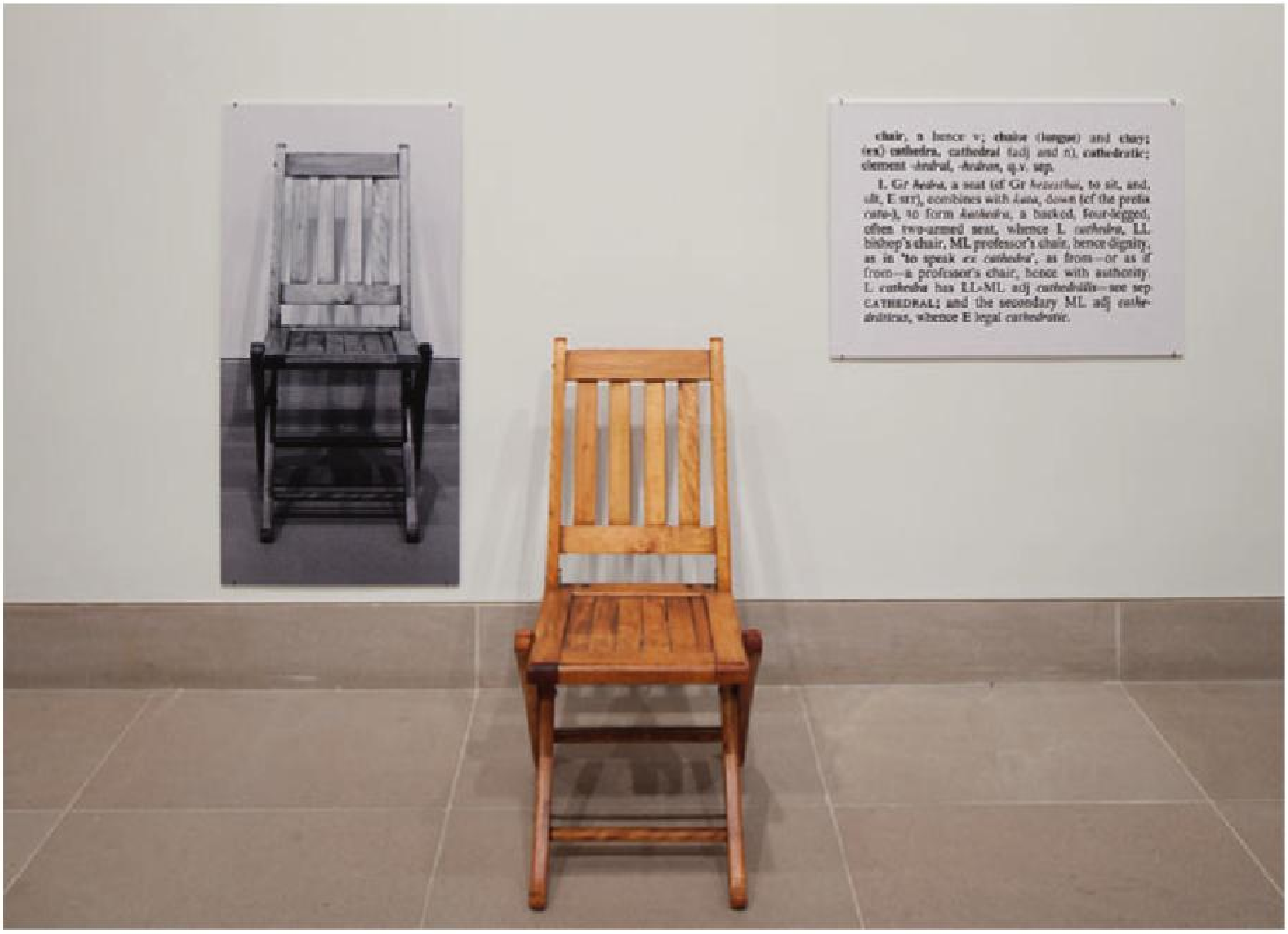
Promised gift of Deedie and Rusty Rose to the Dallas Museum of Art in honor of Charles Wylie, PG.2011.4

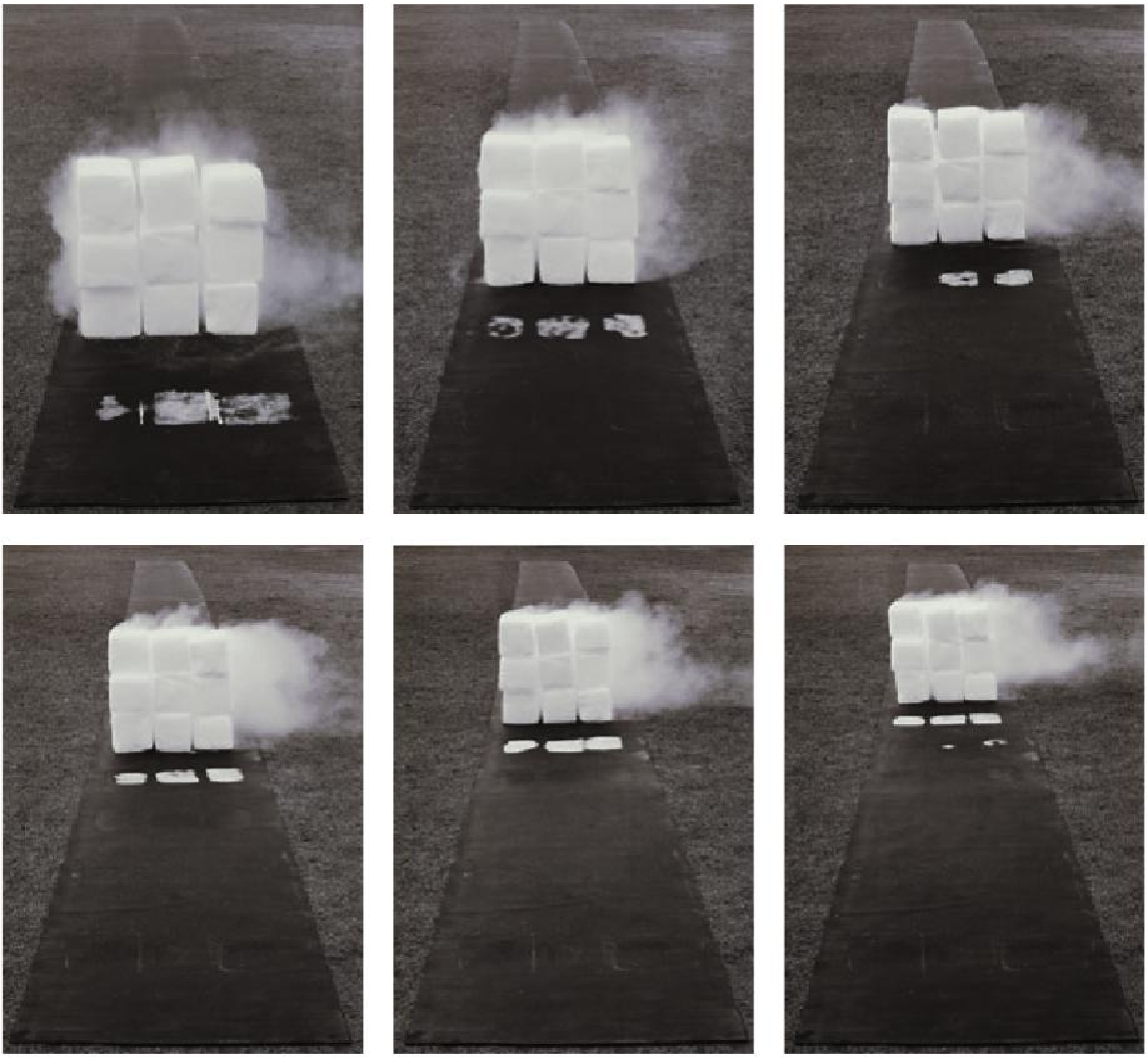
The paintings in Piero Manzoni's *Achrome* series begin with the textured cloth of a canvas, primed with gesso or impregnated with kaolin (a liquid clay). In the first works in the series, from 1958, Manzoni restricted himself to the purity of white canvas. Within a few years, however, he was affixing various materials to the canvas surface: cotton wadding, bread rolls, artificial fibers, and even, as in this example, cobalt chloride. Intending to banish any narrative associations, Manzoni initially used only white paint for the *Achromes;* in later versions, he employed phosphorescent color. Manzoni died of a heart attack at the age of thirty, but he was prolific and consistently radical. He made pneumatic sculptures filled with his own breath, invited spectators to stand on pedestals as living sculptures, and offered hard-boiled eggs to museumgoers to eat.

JOSEPH KOSUTH
American, born 1945

One and Three Chairs (Ety.)
1965
Chair, photograph of chair, and photograph enlargement of dictionary definition of "chair"
Dimensions variable
Promised gift of The Rachofsky Collection to the Dallas Museum of Art, PG.2011.9

Taking the position that traditional painting or sculpture is beside the point or unnecessary, conceptual artists focus on the fundamental nature of a work of art and the viewer's interaction with it. Joseph Kosuth has described conceptual art as "a working out, a thinking out, of all of the implications of all aspects of the concept 'art.'" Like many conceptual works, *One and Three Chairs (Ety.)* is concerned with different modes of representation. Kosuth presents a chair in three ways: as a photograph, as the wooden object itself, and as a dictionary definition. By bringing the physical chair together with other aspects of it, Kosuth prods the viewer to consider how language affects our ways of seeing and representing the world. The beauty of the piece is not its intrinsic aesthetic value but the pleasure of thinking about it.



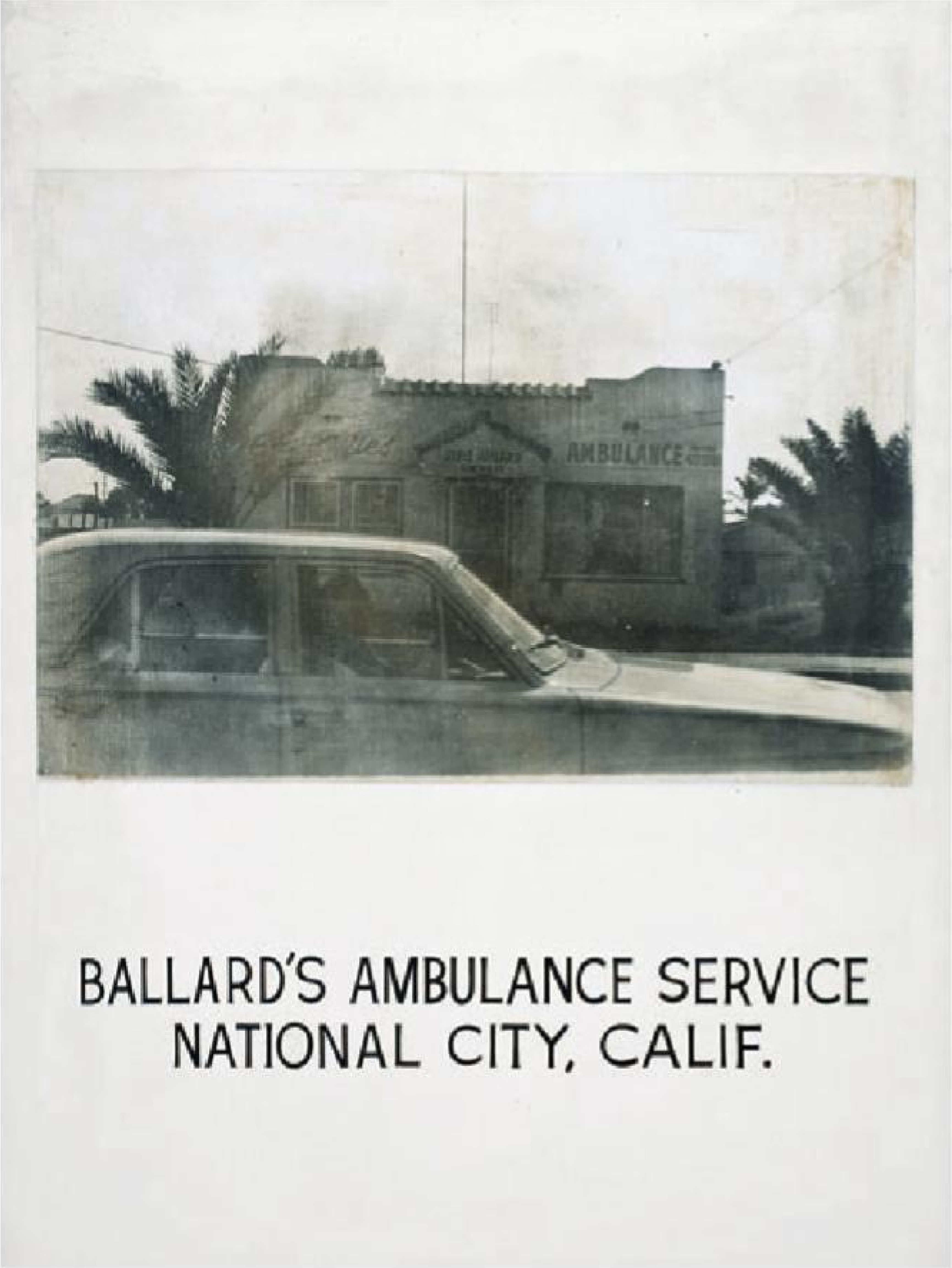


HITOSHI NOMURA
Japanese, born 1945

Dryice

1970 (printed 2011)
Twenty-four photographs
Each: 35¾ × 26¼ in. (90.8 × 66.7 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2011.10.a–x

In the late 1960s, Japanese conceptual artist Hitoshi Nomura created sculptural works outdoors and photographed them in intervals, documenting their decomposition. Nomura selected materials with properties that would allow the camera to record their change in a relatively short period of time. He used dry ice and iodine, for instance, because both substances change directly from the solid to the gaseous state, skipping the liquid state altogether. In *Dryice*, Nomura placed blocks of dry ice on cardboard mats in groupings that mimicked a type of minimalist sculpture dominant in the United States at the time. He photographed the dry ice as it evaporated, and when it completely disappeared he created another sculpture in the sequence and documented it.



JOHN BALDESSARI
American, born 1931

Ballard's Ambulance Service, National City, California

1967–1968
Acrylic and photo emulsion on canvas
59 × 45¼ in. (149.9 × 114.9 cm)
Promised gift of Gayle and Paul Stoffel to the Dallas Museum of Art, PG.2004.4

Although John Baldessari began his career as a painter, photography always captivated him, and in the mid-1960s he fused the two media in an inventive and iconic vein. *Ballard's Ambulance Service, National City, California* is from a larger body of paintings that Baldessari produced depicting sites around his working-class hometown, a suburb of San Diego. Baldessari drove around and snapped black-and-white photographs of exceptionally mundane subjects. The photographs were enlarged and transferred to the canvas surface using a light-sensitive silver-halide emulsion, a process that produced the painterly, grainy appearance. For the text, Baldessari enlisted the services of a professional sign painter, further removing his own hand from the process. Understanding language and image as inextricably linked, he brought the nonmonumental and pedestrian to the elevated surface of the canvas, a space normally reserved for loftier subject matter.

BRUCE NAUMAN

American, born 1941

Perfect Door / Perfect Odor / Perfect Rodo

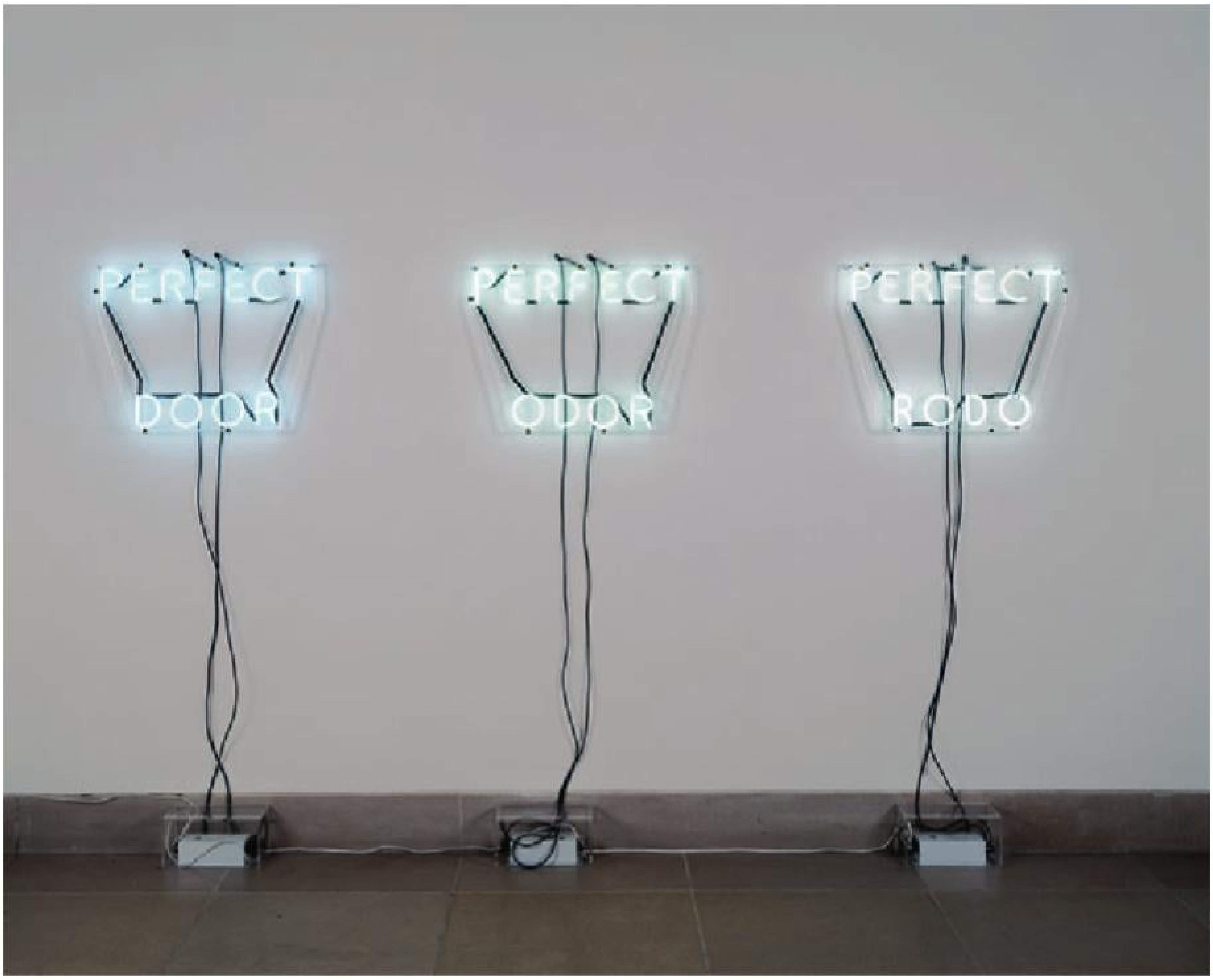
1972

White glass tubing with clear glass tubing suspension frames

Each unit: 21½ × 28¾ × 1½ in. (54.6 × 73 × 3.8 cm)

General Acquisitions Fund, The 500, Inc., Dorace M. Fichtenbaum, Mrs. Edward W. Rose III, an anonymous donor, the Friends of Contemporary Art, and a matching grant from the National Endowment for the Arts, in honor of Sue Graze, 1989.76

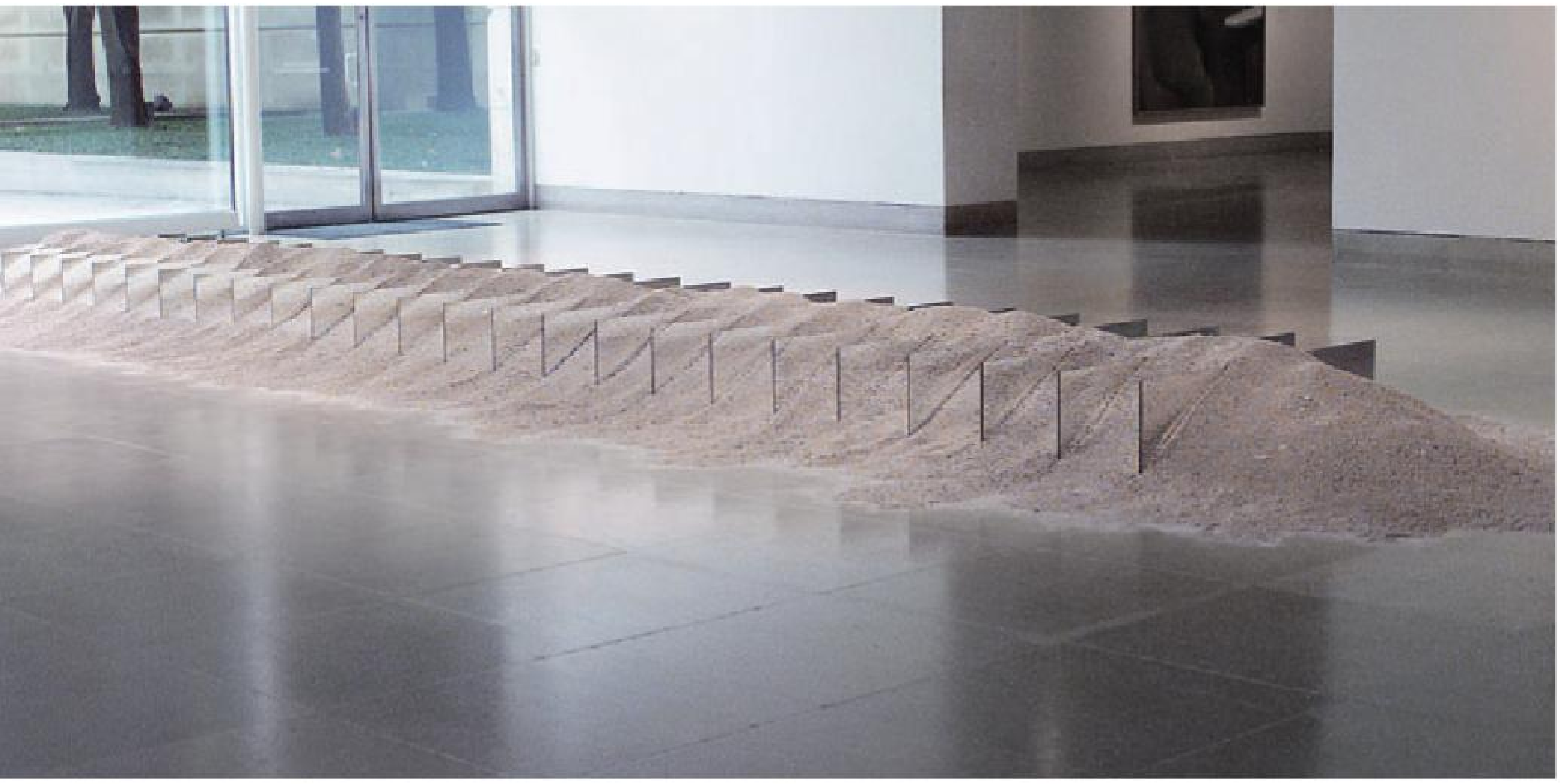
Bruce Nauman has consistently challenged the definition of art and the role of the artist. A recurring preoccupation in Nauman's work is the shifting, unfixed nature of language. With the simple wordplay and letter inversion of *Perfect Door / Perfect Odor / Perfect Rodo*, Nauman seamlessly joins form and content. The rhythmic, repetitive neon lettering creates a meditative investigation into the meaning of perfection even as it points to the importance of context in determining meaning. Is a perfect door one that opens and closes? Is a perfect odor one that allures or warns? Is there a perfect rodo? Is there perfection?

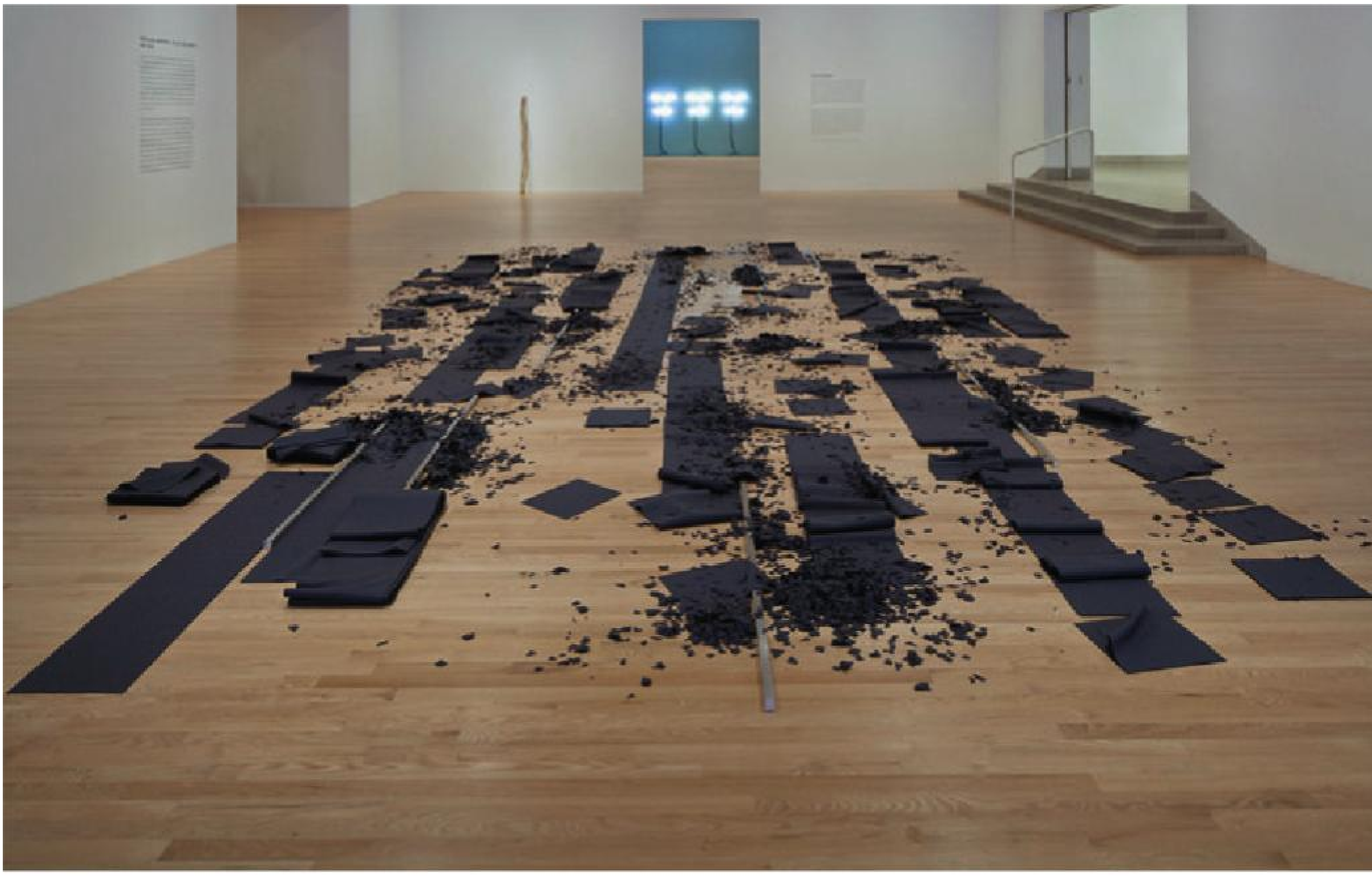


ROBERT SMITHSON
American, 1938–1973

Mirrors and Shelly Sand
1969–1970
Fifty 12- × 48-in. mirrors, back to back; beach sand with shells and pebbles
Approx. 360 × 96 in. (914.4 × 243.8 cm)
Gift of an anonymous donor; the Vin and Caren Prothro Foundation; an anonymous donor in memory of Vin Prothro and in honor of his cherished grandchildren, Lillian Lee Clark and Annabel Caren Clark; The Eugene McDermott Foundation; Dr. and Mrs. Mark L. Lemmon; American Consolidated Media; Bear/Hunter; and donors to the C. Vincent Prothro Memorial Fund, 2002.3.a–yy

One of the foundational figures of American art in the 1960s and 70s, Robert Smithson radically transformed the idea of sculpture. Interested in nontraditional and abundant materials such as earth and industrial refuse, Smithson used the landscape as his primary medium, creating site-specific and temporary interventions in the land. He also brought his ideas into the gallery in works that rely on the viewer to come alive. In *Mirrors and Shelly Sand*, twenty-five pairs of mirrors are set at equal intervals in a low, long mound of sand, with the mirrors infinitely reflecting the sand while surrounding and supporting it. The contrast between the organic and manmade is heightened by the precision of the mirrors' right angles and the looseness of the softly spilling sand. Being different forms of the same element, the sand and mirrors have a paradoxical harmony that asks us to contemplate the inescapable forces of erosion.

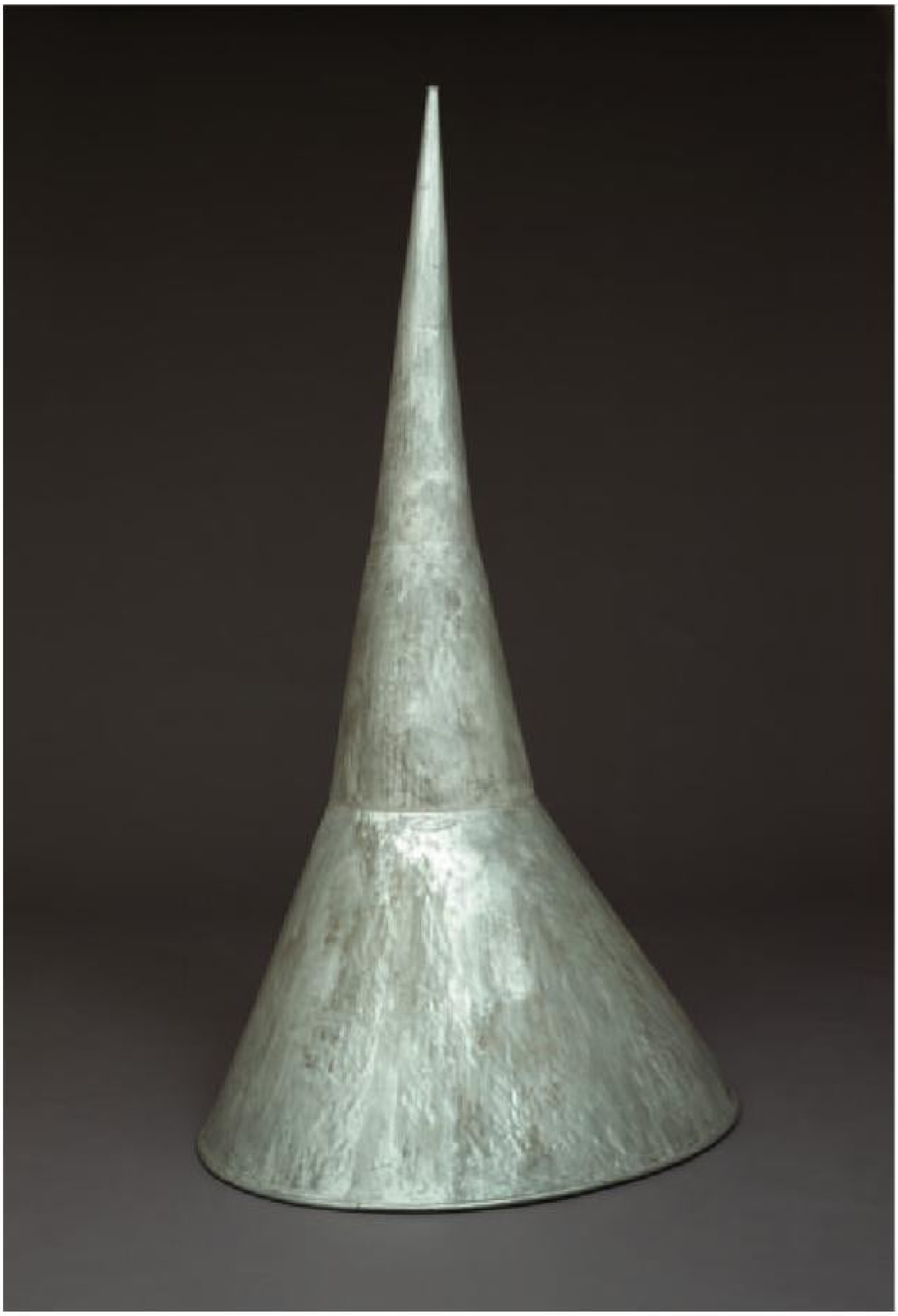




BARRY LE VA
American, born 1941

Cut, Placed Parallel
1967
Felt and aluminum
Approx. 226 × 330 in. (574 × 838.2 cm) (overall)
DMA/amfAR Benefit Auction Fund, 2006.24

At the time this installation was first made, Barry Le Va was part of a wave of experimental figures of the 1960s who redefined our notion of sculpture through radical experimentation with medium and alternative forms of composition. Le Va began to create installations such as *Cut, Placed Parallel* in the mid-1960s in an attempt to register his own process of intuitive creation. He did not wish, however, to relinquish the notion that art has rigor, and that a system underlies what appears to be an entirely chaotic scenario. All of Le Va's works are driven by a deliberate process, and he deftly exploits the destabilizing tension between chaos and order in that process. Viewing the work over time proves to be a fascinating visual and mental exercise as one seeks to determine where chaos solidifies into order, and vice versa. While chance is a key element in Le Va's work, randomness is largely an illusion.



MARTIN PURYEAR
American, born 1941

Noblesse O.

1987
Red cedar and aluminum paint
98¾ × 58 × 46 in. (249.9 × 147.3 × 116.8 cm)
General Acquisitions Fund and a gift of The 500, Inc., 1987.350

Martin Puryear's art represents a graceful union of sculpture, architecture, and craft. In the 1960s, he studied wood-crafting techniques in Sierra Leone and Scandinavia, and his respect for the value of traditional methods of woodworking can be seen in this elegant yet bold work. In *Noblesse O.* Puryear used red cedar and aluminum paint to contrast the natural with the man-made, and the interior form with the exterior surface. Puryear's interest in the properties of materials, geometry, and non-Western cultures is realized in a form that resides somewhere between abstraction and figuration, inviting varying interpretations. The shifting proportions of base and neck, and the precariously sharp tip, reveal the artist's keen awareness of the viewer's experience. Puryear's meticulously crafted works transmit a poetic and enigmatic energy that emerges through the simplification of form yet still possess evidence of the artist's hand.

CHRIS BURDEN

American, born 1946

All the Submarines of the United States of America

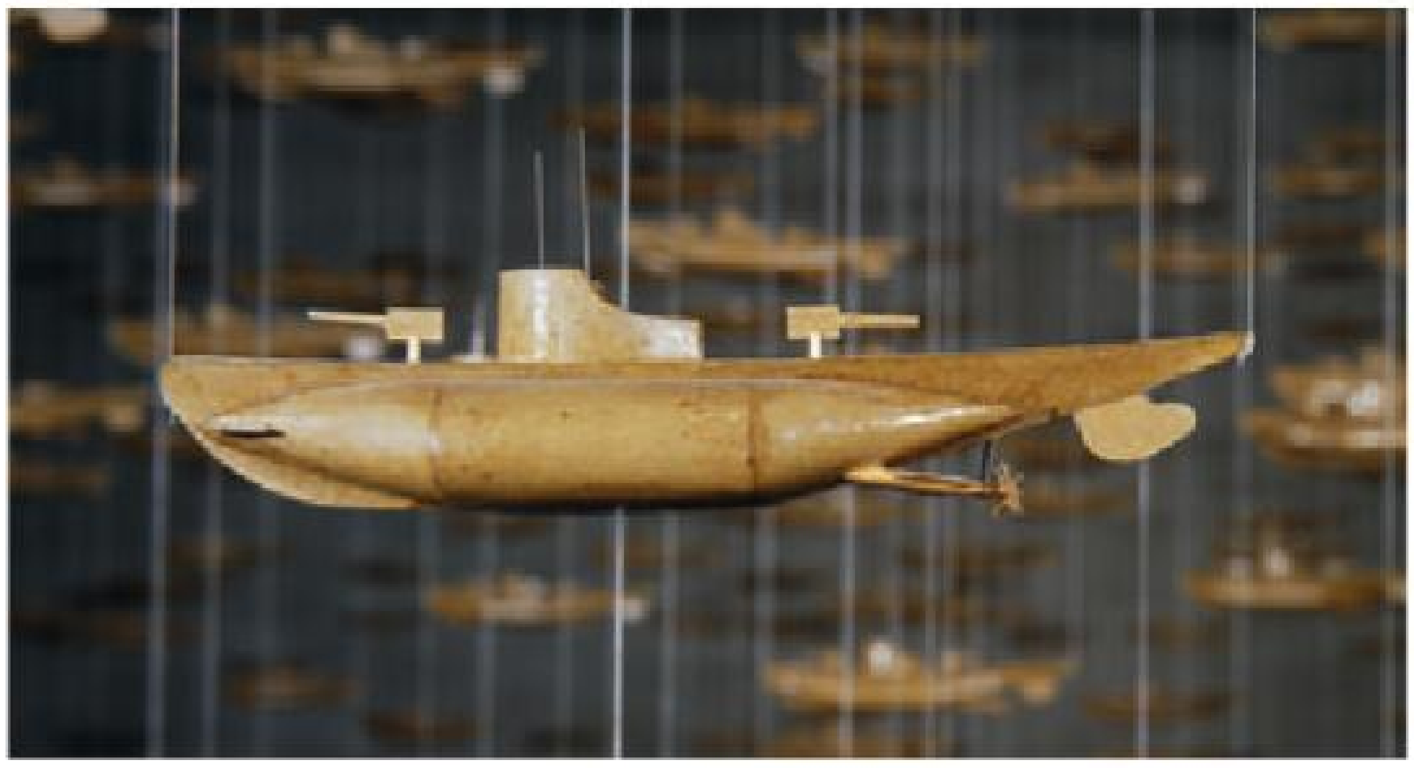
1987

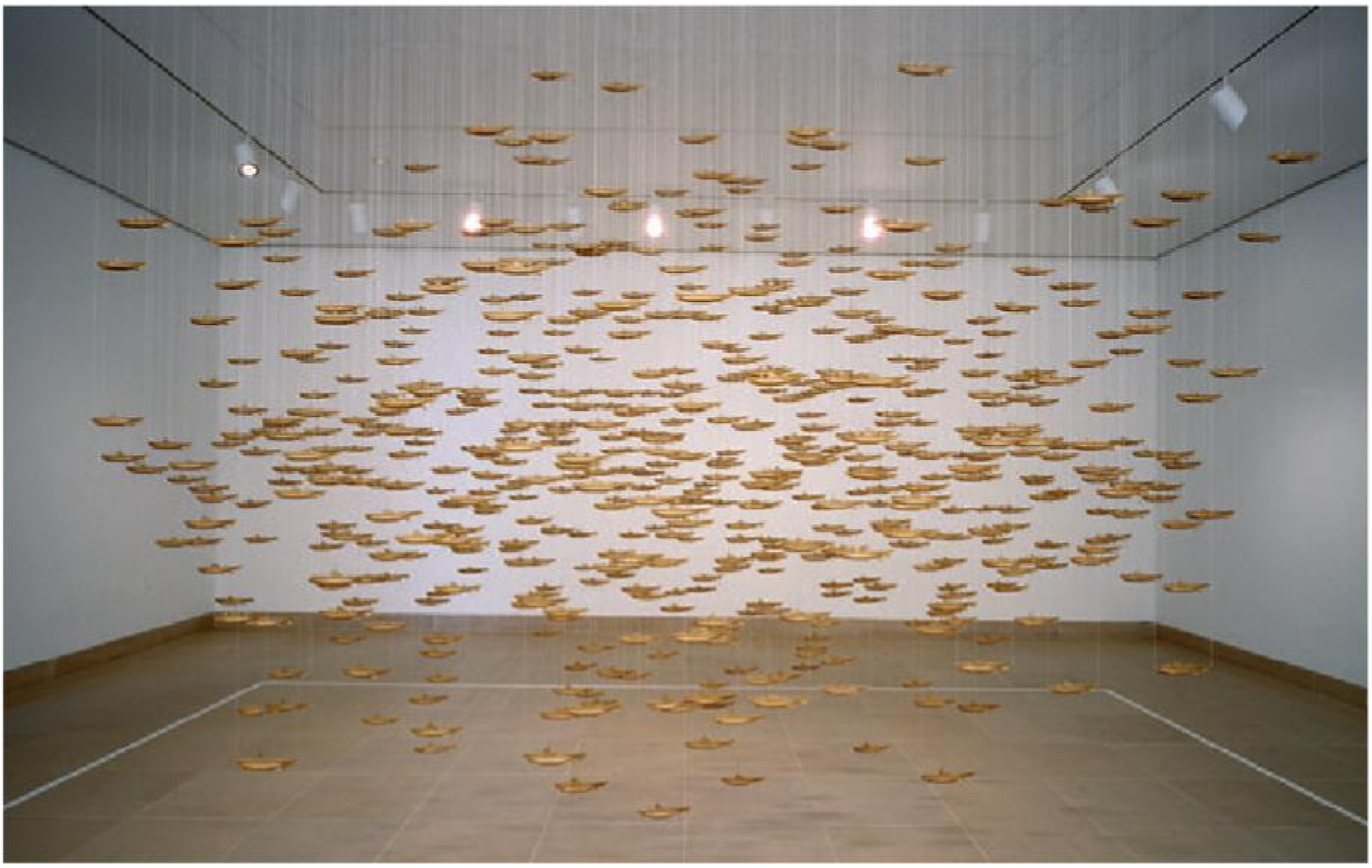
Six hundred and twenty-five cardboard models, vinyl thread, and typeface

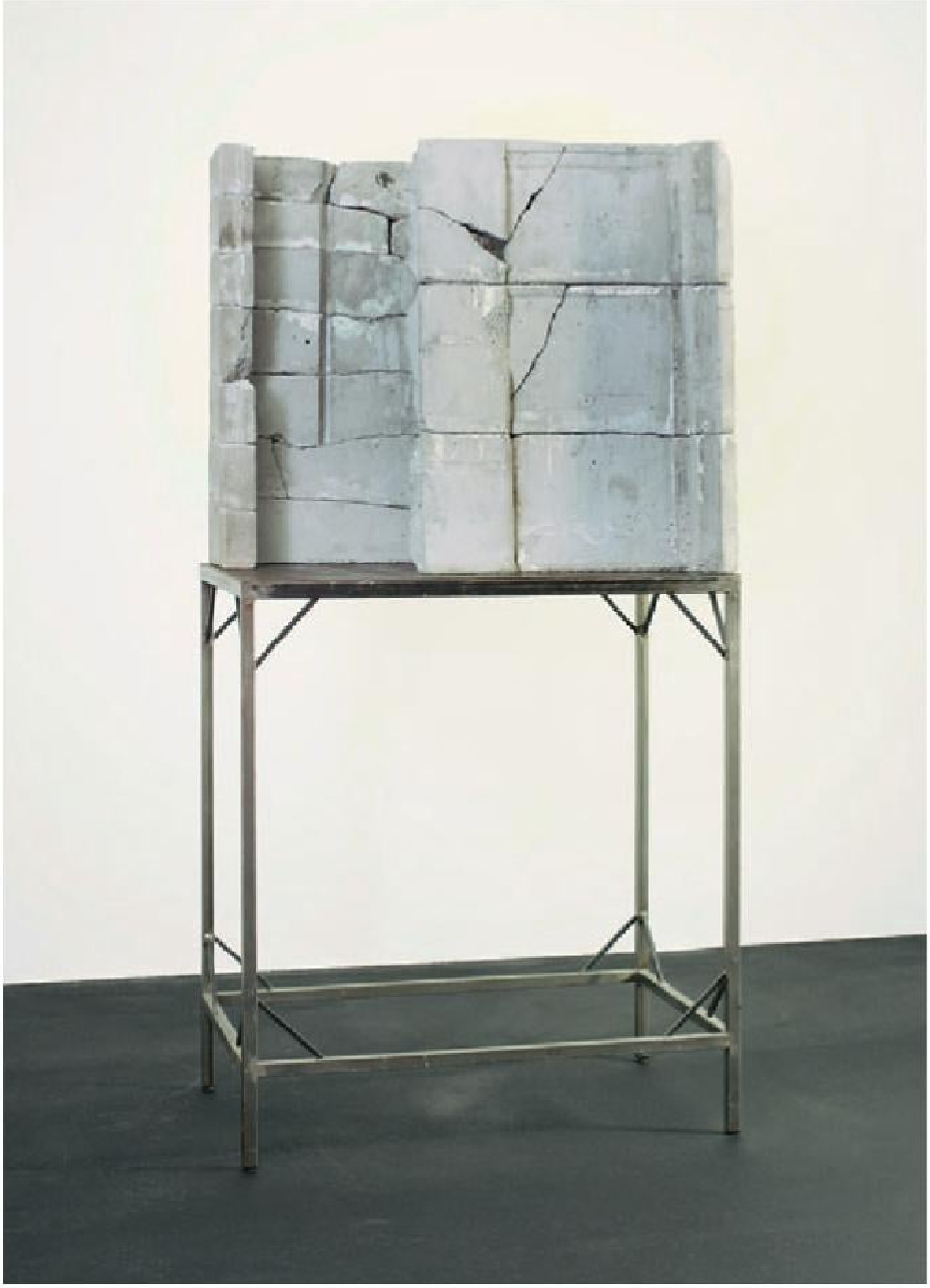
158 × 216 × 144 in. (401.3 × 548.6 × 365.8 cm) (overall)

Funds donated by the Jolesch Acquisition Fund, The 500, Inc., the National Endowment for the Arts, Bradbury Dyer III, Mr. and Mrs. Bryant M. Hanley, Jr., Mr. and Mrs Michael C. Mewhinney, Deedie and Rusty Rose, and Mr. and Mrs. William T. Solomon, 1988.81

In Chris Burden's installation, 625 identical cardboard models represent each ship in the United States' submarine fleet from the period between the late 1890s, when the vessels first entered the navy's arsenal, and the late 1980s. The wall behind them lists the name of each submarine. Suspended from the ceiling, the models are placed at various heights; as a group they appear to be a school of fish, swimming through the ocean of gallery space. Burden made this installation while the United States was still engaged in the Cold War, but he neither celebrates nor condemns military might. The work can be seen either as a reassuring statement about the United States' naval superiority or as a critique of maintaining such an extensive fleet.







ISA GENZKEN
German, born 1948

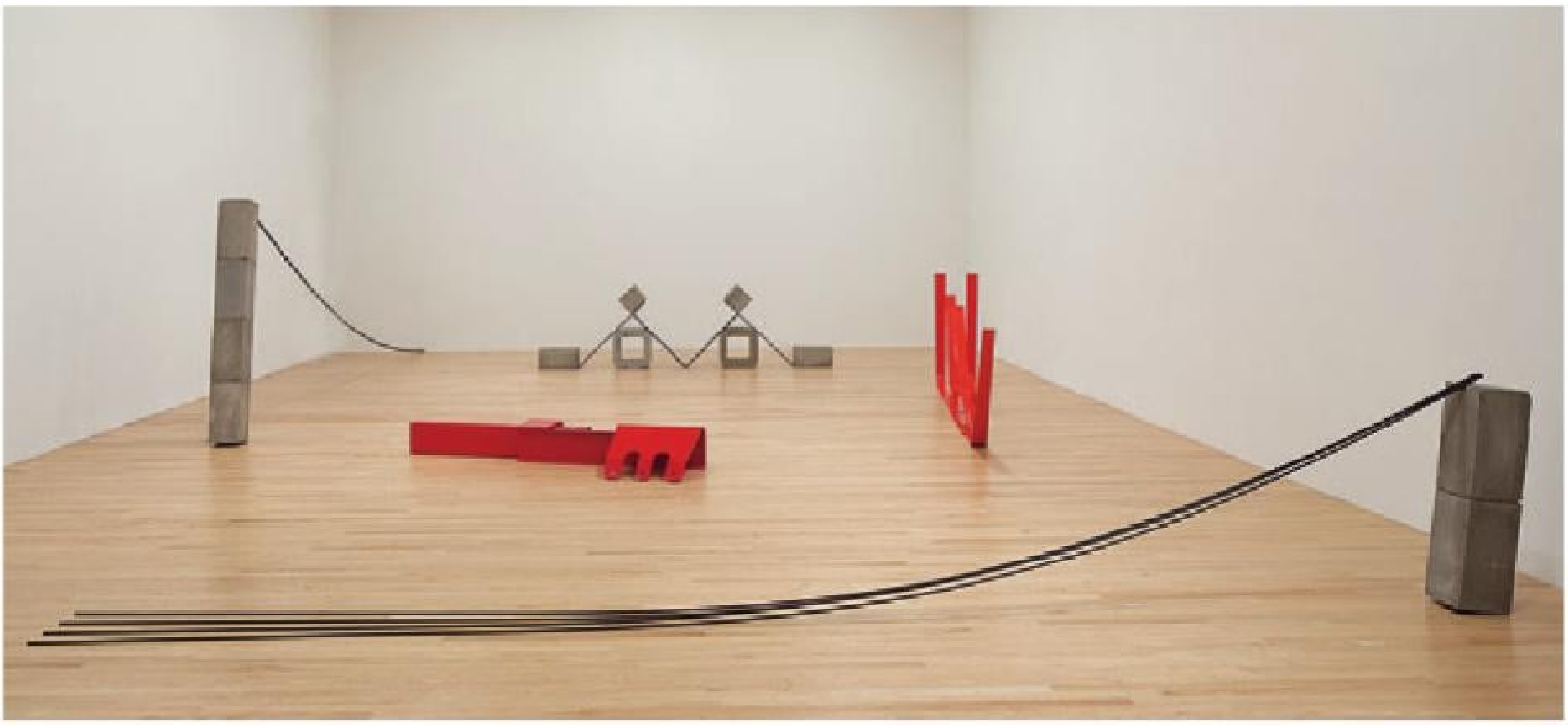
Door (Tür)
1988
Concrete and steel
93 × 28 × 46¾ in. (236.2 × 71.1 × 118.8 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2006.46

The leading German sculptor Isa Genzken studied in Cologne before moving in the 1970s to the Düsseldorf Academy, by then the locus of the postwar avant-garde in Europe. Both questioning and embodying the traditions of sculptural form, her work is central to the Cologne-Düsseldorf aesthetic, whose practitioners challenged underlying philosophical presumptions about art. In this piece, a minimalist image of ruin, the aesthetics of an almost architectural decay are enshrined. The pockmarked, cracked slabs of concrete suggest a building on the verge of collapse, bringing to mind the rubble of postwar Germany or pieces of the Berlin Wall. Genzken made the concrete in molds and then broke the pieces before fashioning them together again, sealing cracks with plaster and terracotta. The piece alludes to destruction, but whether by age, violence, or design we cannot know.

CHARLES RAY
American, born 1953

One-Stop Gallery, Iowa City, Iowa
1971/1998
Concrete blocks and painted steel
Dimensions variable
DMA/amfAR Benefit Auction Fund and the Contemporary Art Fund: Gift of Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and two anonymous donors, 2001.264.a–e

Throughout his career, Charles Ray has consistently tackled different sculptural properties: scale, gravity, weight, illusion. In this imposing installation of five separate yet related elements, he deals with ideas of suspension and risk. Bright red-orange metal forms balance on the floor. A concrete-block tower leans into a gently curved rod that looks like it could slip away at any moment, while other blocks are implausibly suspended on a wire cradle. The installation is a re-creation of a piece Ray originally produced in 1971, while a student at the University of Iowa. Confounding our sense of permanence and perception, *One Stop Gallery, Iowa City, Iowa* is a playful, highly sophisticated reflection on sculptural abstraction.



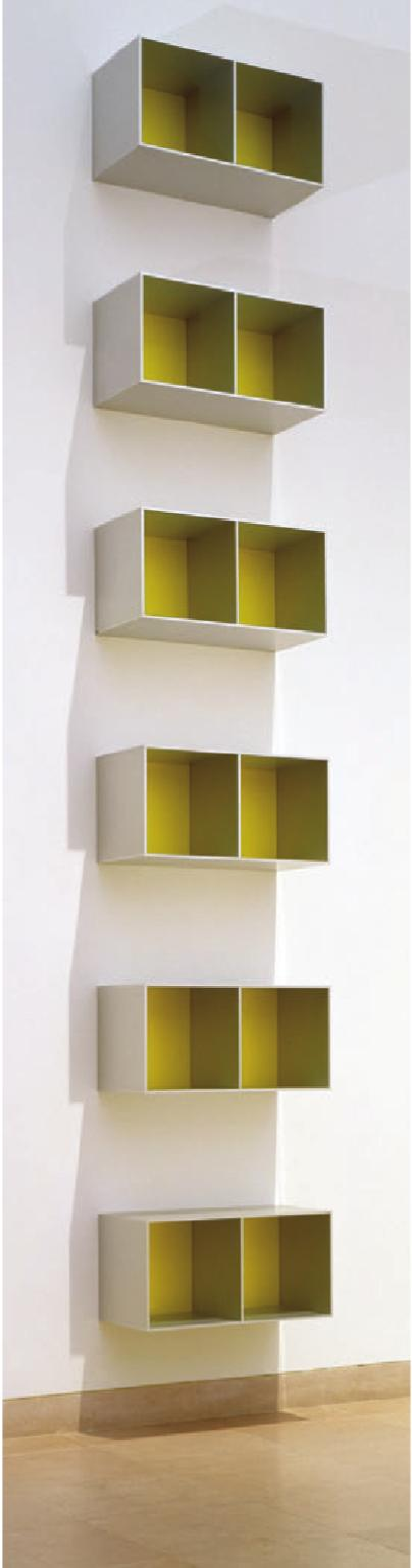
DONALD JUDD

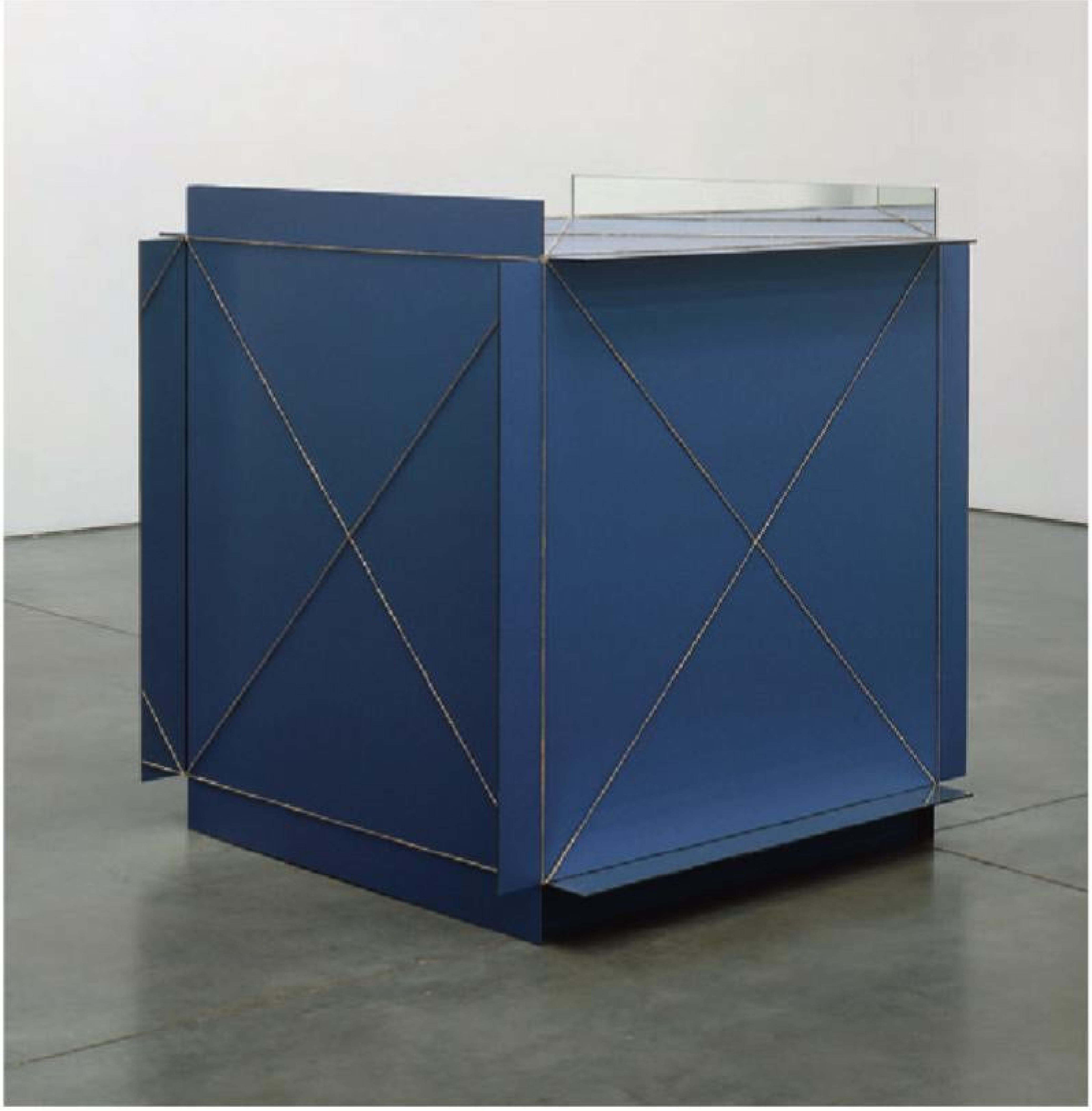
American, 1928–1994

Untitled

1988
Aluminum and Plexiglas
235¾ × 39 × 19½ in. (598.8 × 99.1 × 49.5 cm) (overall)
Museum League Purchase Fund, General Acquisitions Fund, H. Harold Wineburgh Fund, and gift of an anonymous donor, 1990.137.a–f

With its strict geometric forms and cool industrial surfaces, Donald Judd's work appeared in the early 1960s as a challenge to both the art of its time and the history of sculpture. Resolutely bypassing references to the outside world, Judd affirmed that form and its place in space could stand as the subject and meaning of a work of art. In this untitled work from 1988, Judd affixed six symmetrically divided rectangular boxes to a wall to form a column over eighteen feet high. To enforce continuity and cohesion, he lined each box with pigmented Plexiglas and bisected it with a central dividing plane. Forcefully exploring our physical and perceptual experience of space, Judd's work constitutes one of the most rigorous and profound treatments of sculpture in contemporary art.





MICHELANGELO PISTOLETTO
American, born 1933

Infinity Cube (*Metrocubo d'infinito*)
1966
Mirror and rope
47¼ × 47¼ × 47¼ in. (120 × 120 × 120 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2011.9

In late 1965, Michelangelo Pistoletto produced a radical body of work, which he referred to as *Minus Objects*. This heterogeneous group of sculptures grew out of a process linked to spontaneity and contingency and were focused around the practice of thinking and producing in the artist's studio. While minimalist works, like those of Donald Judd, often have an exterior that reflects their surroundings in order to disappear into them, Pistoletto's cube is physically present—the mirror faces inward, where it extends into infinity. Viewers are drawn to look down into the cube, intimately implicating themselves in the work as active participants rather than passive viewers.

ROBERT RYMAN
American, born 1930

Lift
2002
Oil on linen
43 × 43 in. (109.2 × 109.2 cm)
Promised gift of Deedie and Rusty Rose to the Dallas Museum of Art, PG.2011.8

Robert Ryman's art represents one of the most consistent and wide-ranging investigations into the practice of painting ever conducted. For over five decades, Ryman has remained concerned with how a painting is created, what it is literally made of, and how it can be placed on a wall. In this group, a sense of the variety of Ryman's approaches is apparent. Ryman uses white paint not for metaphor but to show how paint can be applied in innumerable ways. His surfaces can be traditional canvas or found metal, and are hung or affixed with industrial hardware. Ryman's straightforward working methods have resulted in an extraordinary number of ingenious variations on the theme of painting.

ROBERT RYMAN

American, born 1930

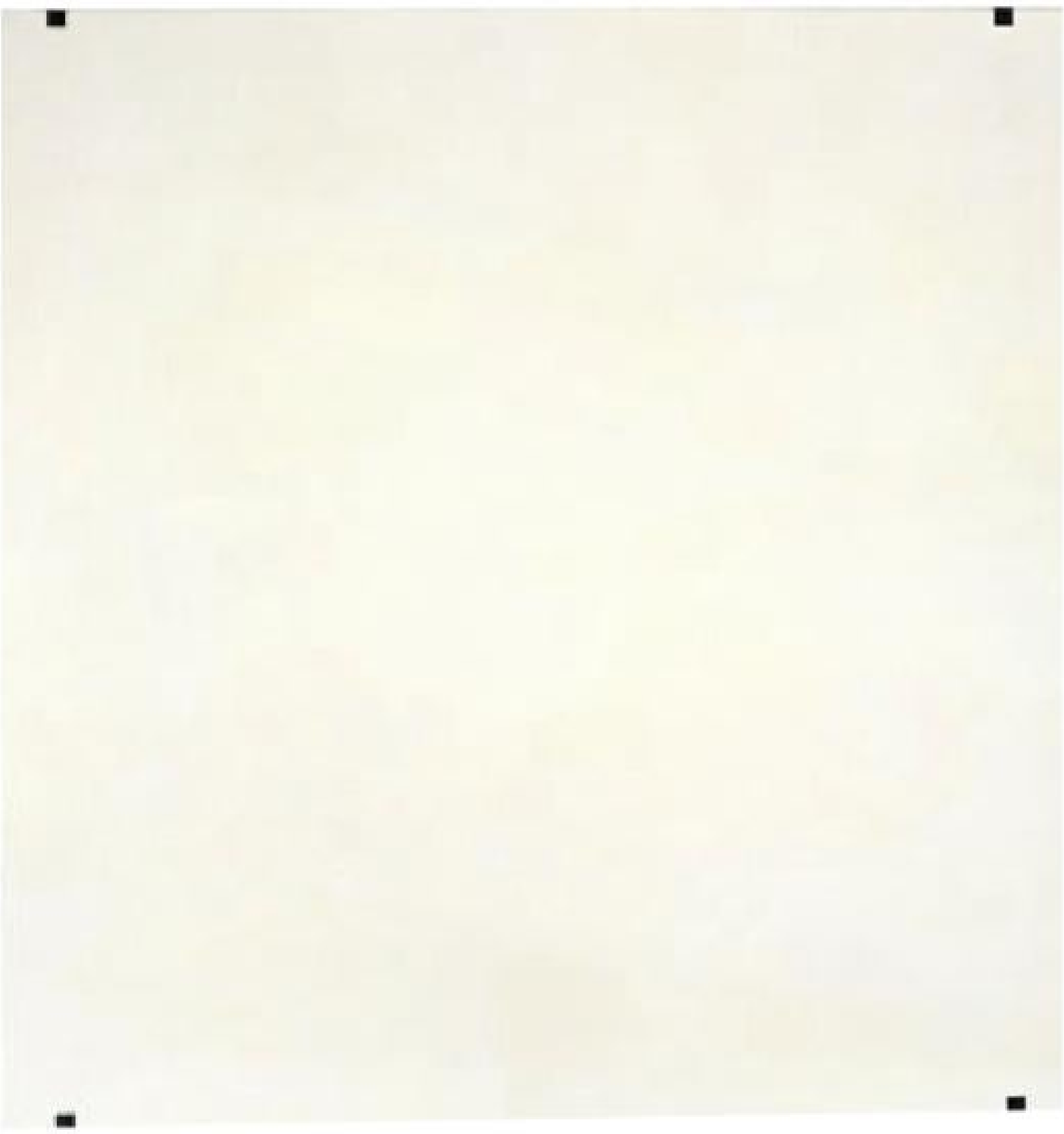
Document

2002

Oil on canvas

78 × 78 in. (198.1 × 198.1 cm)

Promised gift of Gayle and Paul Stoffel to the Dallas Museum of Art, PG.2006.10



ROBERT RYMAN

American, born 1930

Regis

1977

Oil on Acrylivin with black oxide steel fasteners

48 × 48 in. (121.9 × 121.9 cm)

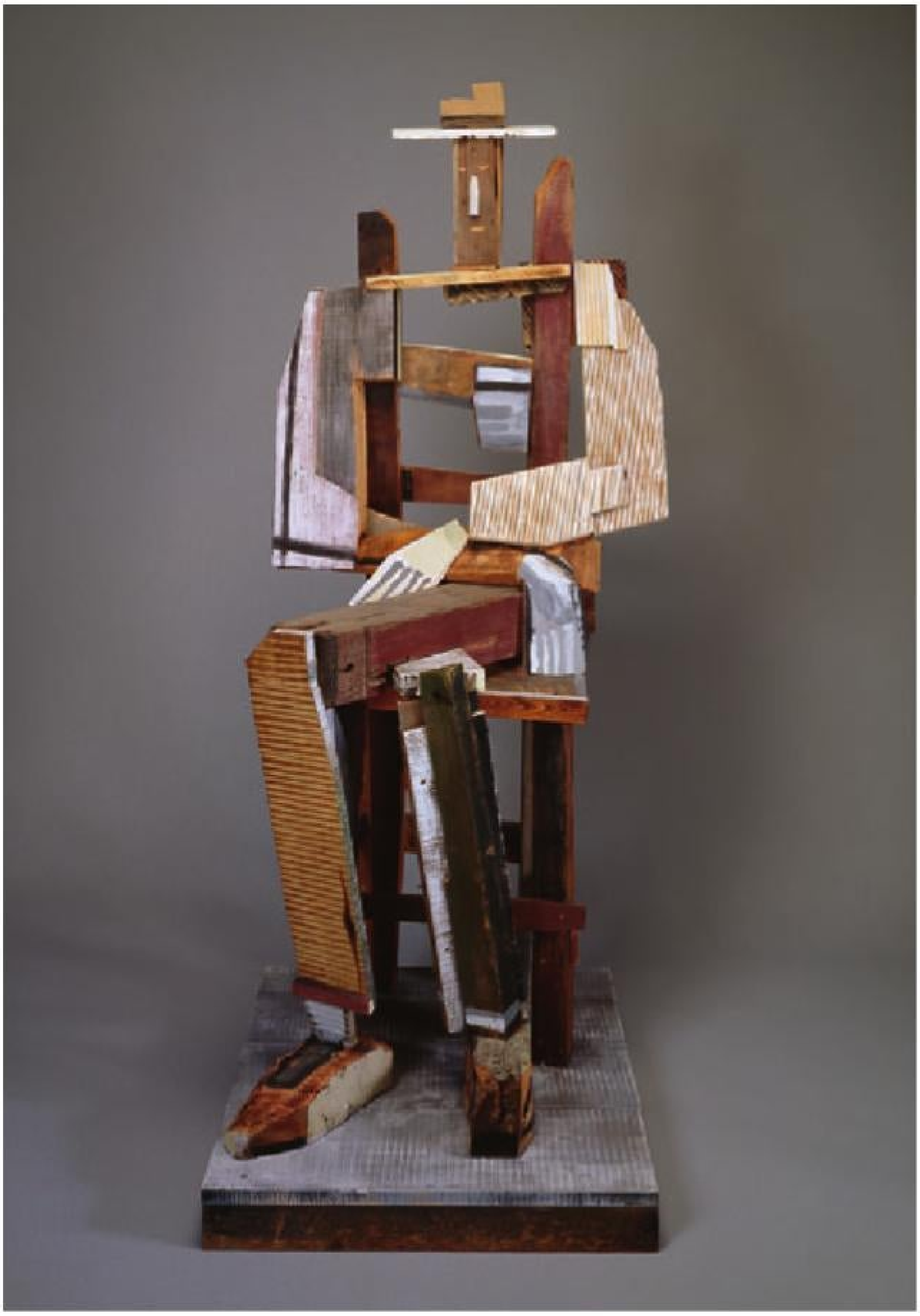
Promised gift of Amy and Vernon Faulconer to the Dallas Museum of Art, PG.2006.4

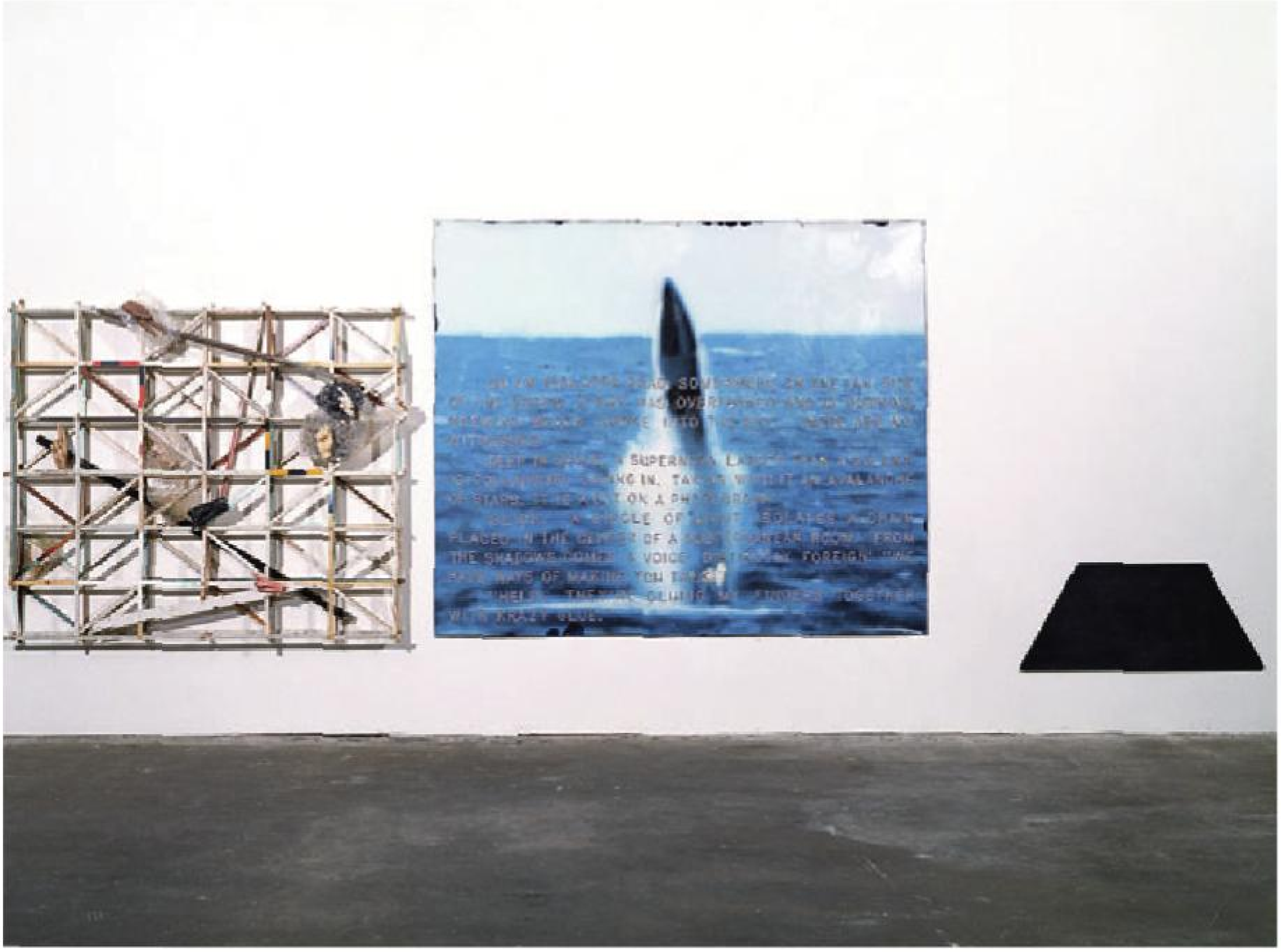
DAVID BATES
American, born 1952

Seated Man #4

1995
Paint and wood
88 × 37½ × 45½ in. (223.5 × 95.3 × 115.6 cm)
Texas Artists Fund and gift of Mr. and Mrs. Bryant M. Hanley, Jr., the Professional Members League, Mr. and Mrs. I. D. Flores III, and Mr. and Mrs. John Ford Lacy, 1996.103

The mature work of David Bates, one of the most widely recognized Texas artists, is informed by a deep knowledge and love of art history, folk art traditions, and the people and places of the Southeast, particularly the Texas coast and the Grassy Lake area of Arkansas. Bates's work is regional and strongly connected to place, but touches on the universal. In the early 1990s, Bates began making assemblage sculptures. With echoes of cubism, the spirited *Seated Man #4* is composed of found materials that retain traces of their former use and function. Folksy and funny, elegant and graceful, *Seated Man* captures the human spirit in ways that are both intimate and monumental.

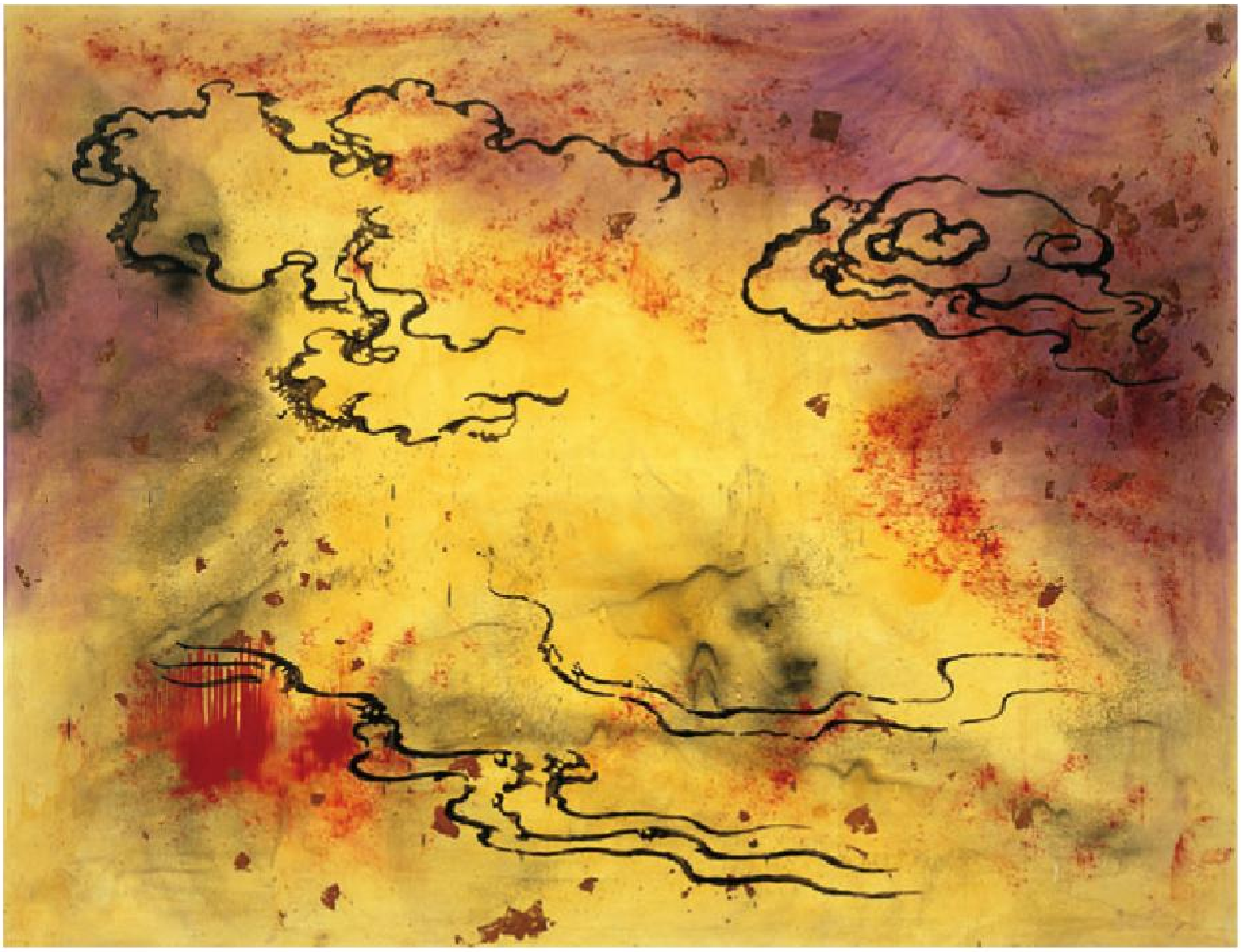




VERNON FISHER
American, born 1943

Red and Yellow, Black and White
1982
Acrylic on laminated paper, and oil on wood with cast polyester resin elements
84 × 252 × 8 in. (213.4 × 640.1 × 20.3 cm)
Gift of The 500, Inc., The Assemblage, and two anonymous donors, 1983.57.a–c

In bold and innovative multimedia works, Texas native Vernon Fisher forces the viewer slightly off-balance with his juxtapositions of the literal and the illusory. He is counted among the postmodernist painters and sculptors who, in the late twentieth century, freely mixed styles and media as they jabbed at artistic convention. Fisher often creates a degree of specificity that he then confounds, making a single storyline impossible. Consisting of three individual units, *Red and Yellow, Black and White* dramatizes the frustrations inherent in communicating meaning and content in a world saturated with advertising gimmicks and hyperbole. The text panel, wall relief, and blackboard element visually and iconographically reinforce each other, focusing on the problematic nature of perception and communication.



SIGMAR POLKE

German, 1941–2010

Clouds

1989

Mixed media on canvas

118¾ × 157½ in. (301.6 × 400.1 cm)

DMA/amfAR Benefit Auction Fund and the Contemporary Art Fund: Gift of Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and two anonymous donors, 2000.388

Prodding comfortable wisdom and pieties of all kinds, Sigmar Polke was from the start internationally acknowledged as one of our era's most revolutionary and influential artists. A protean figure, Polke made images, materials, and meanings collide, spark, and veer off into countless unintended and often elusive directions. Polke's art may seem wildly disparate but there runs through it a vein of serious challenge that is perhaps masked by an intelligently sardonic veneer. In this array of works, we see Polke's fluid appropriations ranging from Chinese landscape painting to Texas gun culture. Beginning to create his signature work in the early 1960s, Polke examined the consumer culture of postwar West Germany and went on to consistently involve (and often satirize) the Zeitgeist. He continued this interrogation over the decades into the realms of art, history, science, and culture, making one of the most relentlessly challenging and shape-shifting bodies of art of our time.

SIGMAR POLKE

German, 1941–2010

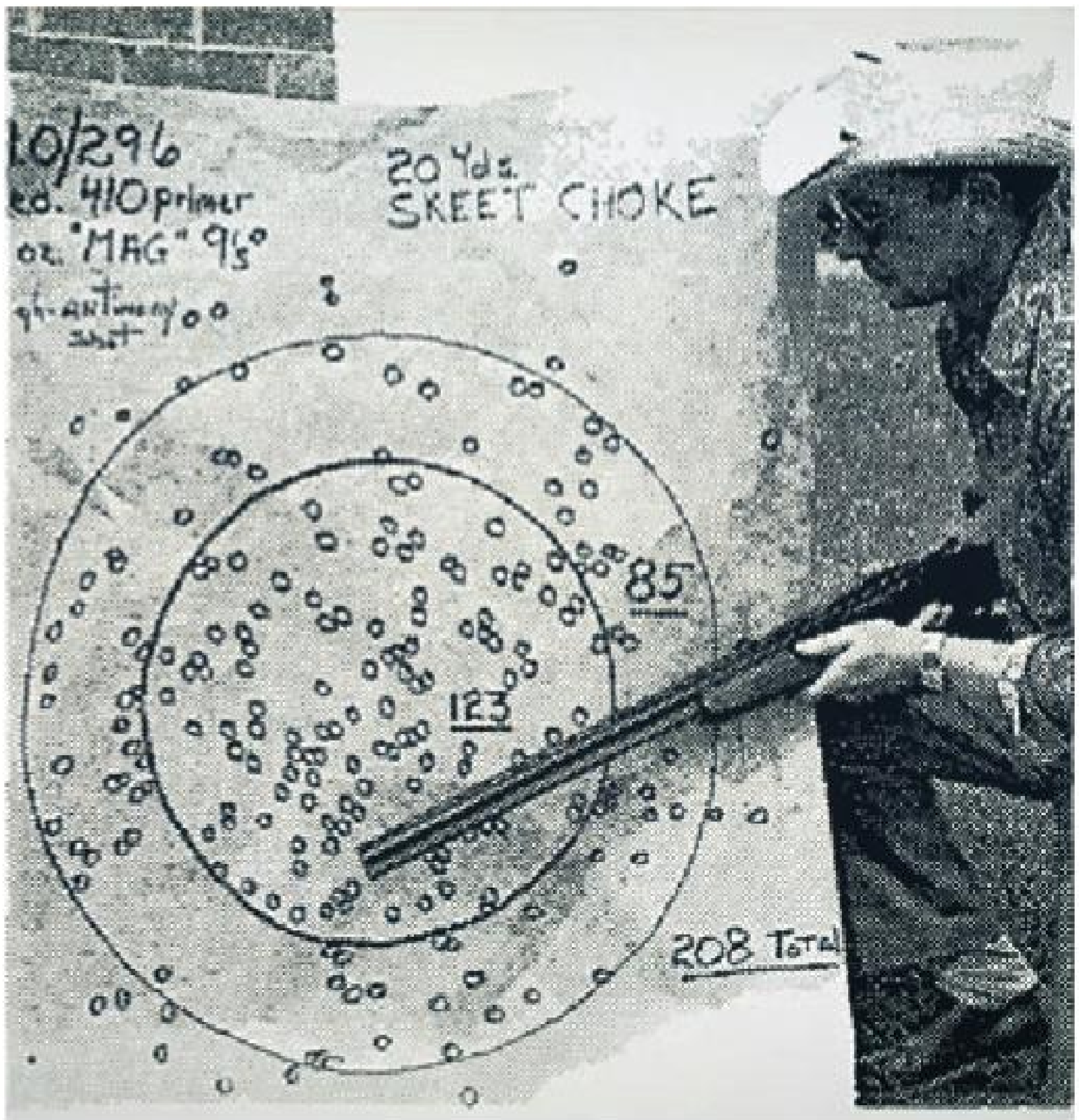
Splatter Analysis

2002

Mixed media on fabric

116 × 116 in. (294.6 × 294.6 cm)

Collection of an anonymous Dallas collector and the Dallas Museum of Art through the Contemporary Art Fund: Gift of Arlene and John Dayton, Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and three anonymous donors, 2003.5



SIGMAR POLKE

German, 1941–2010

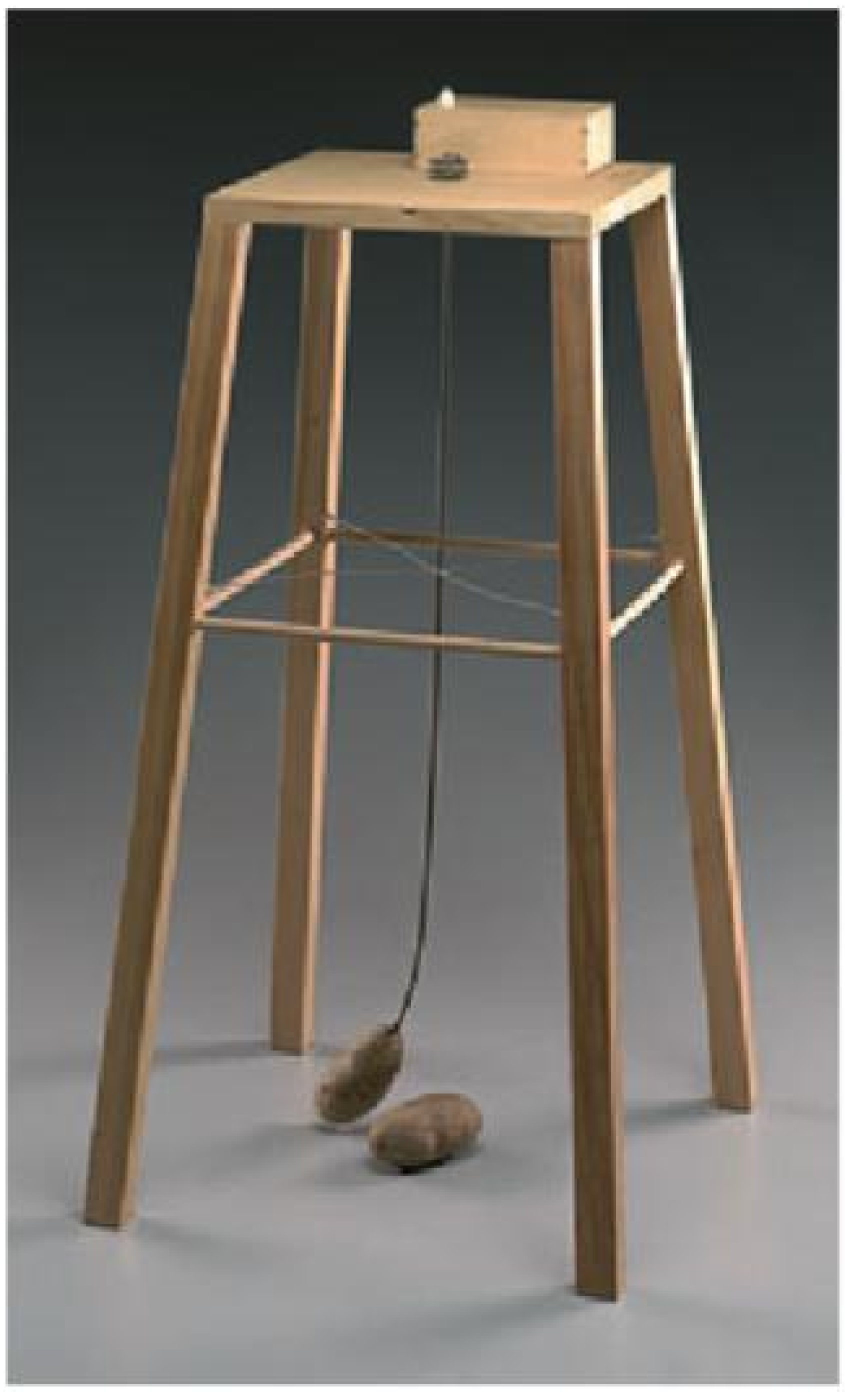
Potato Machine, or Apparatus Whereby One Potato Can Orbit Another

1969

Wooden frame, battery-driven electric motor, rubber band, wire, and two replaceable potatoes

31¾ × 15¾ × 15¾ in. (80.7 × 40 × 40 cm)

DMA/amfAR Benefit Auction Fund, 2001.319

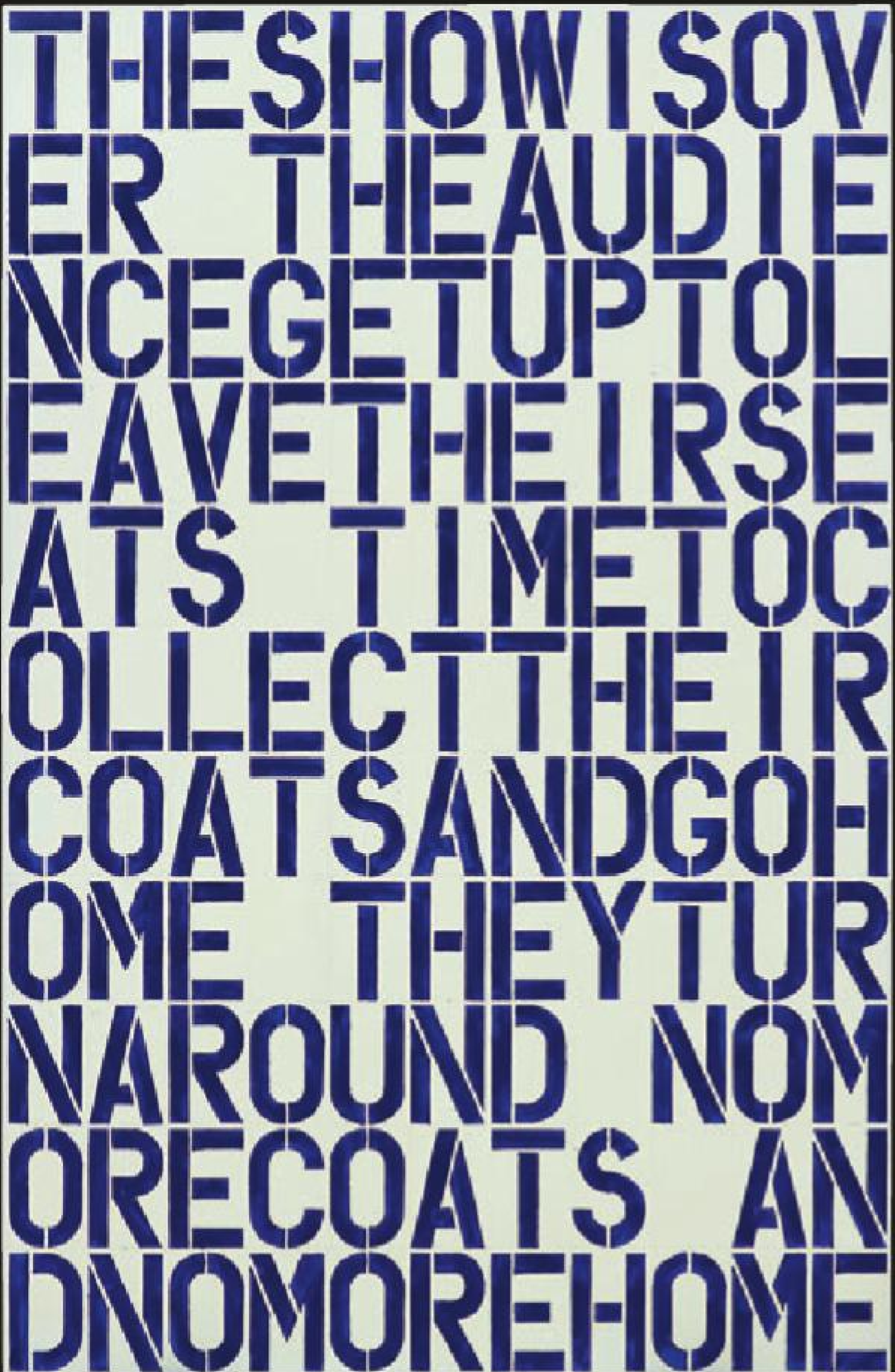


CHRISTOPHER WOOL
American, born 1955

Untitled

1990
Enamel on aluminum
108 × 72 in. (274.3 × 182.9 cm)
Gift of the Friends of Contemporary Art, 1991.25

In 1988 Christopher Wool began making word paintings, in which blocky stenciled letters are the animate objects of a kind of still life, arranged and composed on a large white panel. Taking simple, often familiar phrases, Wool separates the words into parts without regard for readability; individual letters or portions of words become a pattern and part of a broken narrative. This painting quotes, without punctuation, a passage in Raoul Vaneigem's *The Revolution of Everyday Life* (1967), a text of the anti-capitalist situationist movement. Broken arbitrarily, without regard for syllables, the text is hard to read. The viewer first sees the letters as an abstract collection, which becomes decipherable most readily by reading the text aloud. Wool focuses on the immediate experience of words, using language rather than visual methods to convey deep meaning.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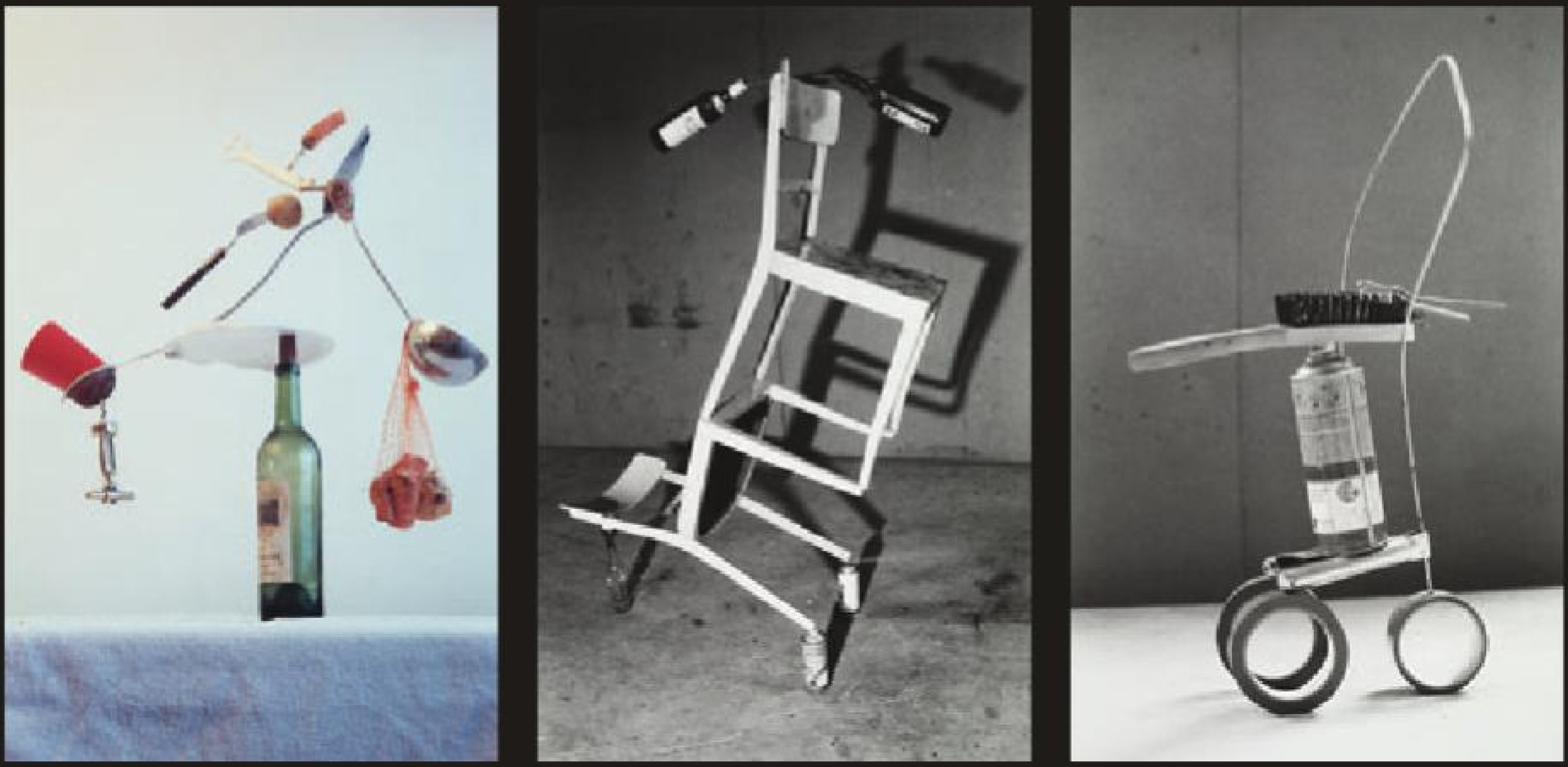


PETER FISCHLI
Swiss, born 1952

DAVID WEISS
Swiss, born 1946

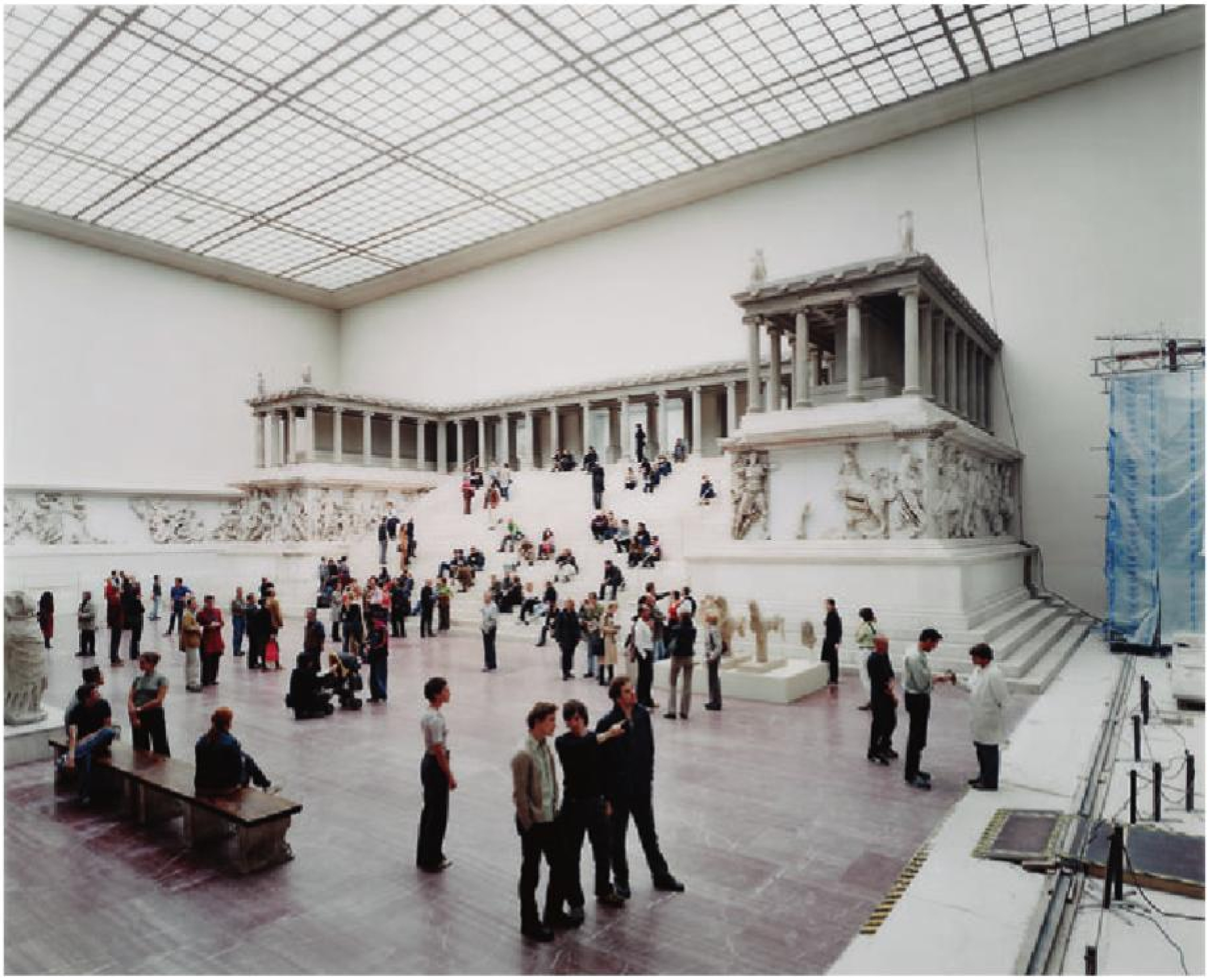
Equilibriums (Equilibres)
1984–1986
Eighty-two framed C-prints
Each (framed): 18⅛ × 14¼ × 1 in. (46 × 36.2 × 2.5 cm)
The Rachofsky Collection, Collection of Deedie and Rusty Rose, Alden Pinnell, Catherine and Will Rose, and Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 200743.1–82

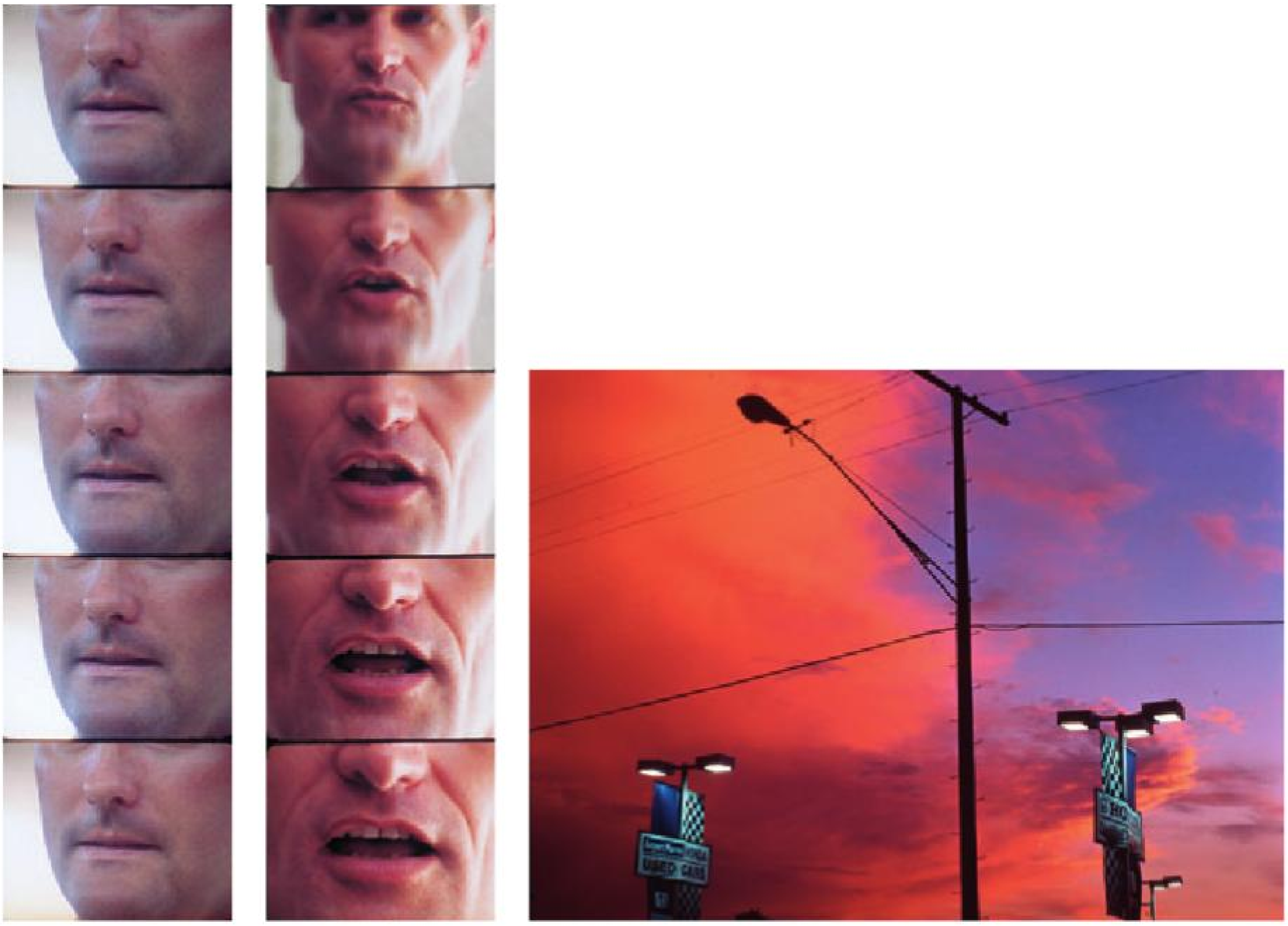
Working in photography, film, sculpture, and installation since 1979, Peter Fischli and David Weiss (Fischli/Weiss) have collaborated in creating work that is amusing and imaginative. This group of eighty-two photographs is a playful counterpart to their one-take film *The Way Things Go*. In that work, a domino effect of actions is set in place, leading to one flawlessly choreographed catastrophe after another. Much like *The Way Things Go*, for *Equilibres* Fischli/Weiss created a number of precarious constructions out of everyday objects and then photographed them just prior to their inevitable collapse. The artists carefully arranged items, placed them on various plinths or bases, and photographed them almost as if they were formal portraits. The tense but fleeting moment is beautifully captured in these deceptively playful photographs.

THOMAS STRUTH
German, born 1954

Pergamon Museum I, Berlin
2001
C-print
80¾ × 100¾ in. (205.1 × 255.9 cm)
Contemporary Art Fund: Gift of Arlene and John Dayton, Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and three anonymous donors, 2002.46

The figures in this grandly composed photograph were directed by Thomas Struth, one of our era's most important German artists, to appear as visitors enacting the museum-going experience. Their bodies and poses parallel those of the figures on the great altar from ancient Pergamon that now resides in the Berlin museum that bears its name. Struth's intriguing work raises questions such as "what do we look at and for in a museum, and how do we act and look in doing so?" Struth's work encompasses portraiture, topographies of cities and nature, and images such as this one in his well-known museum photographs, all of which present back to us our contemporary world in a wide-ranging and rigorously beautiful body of work.



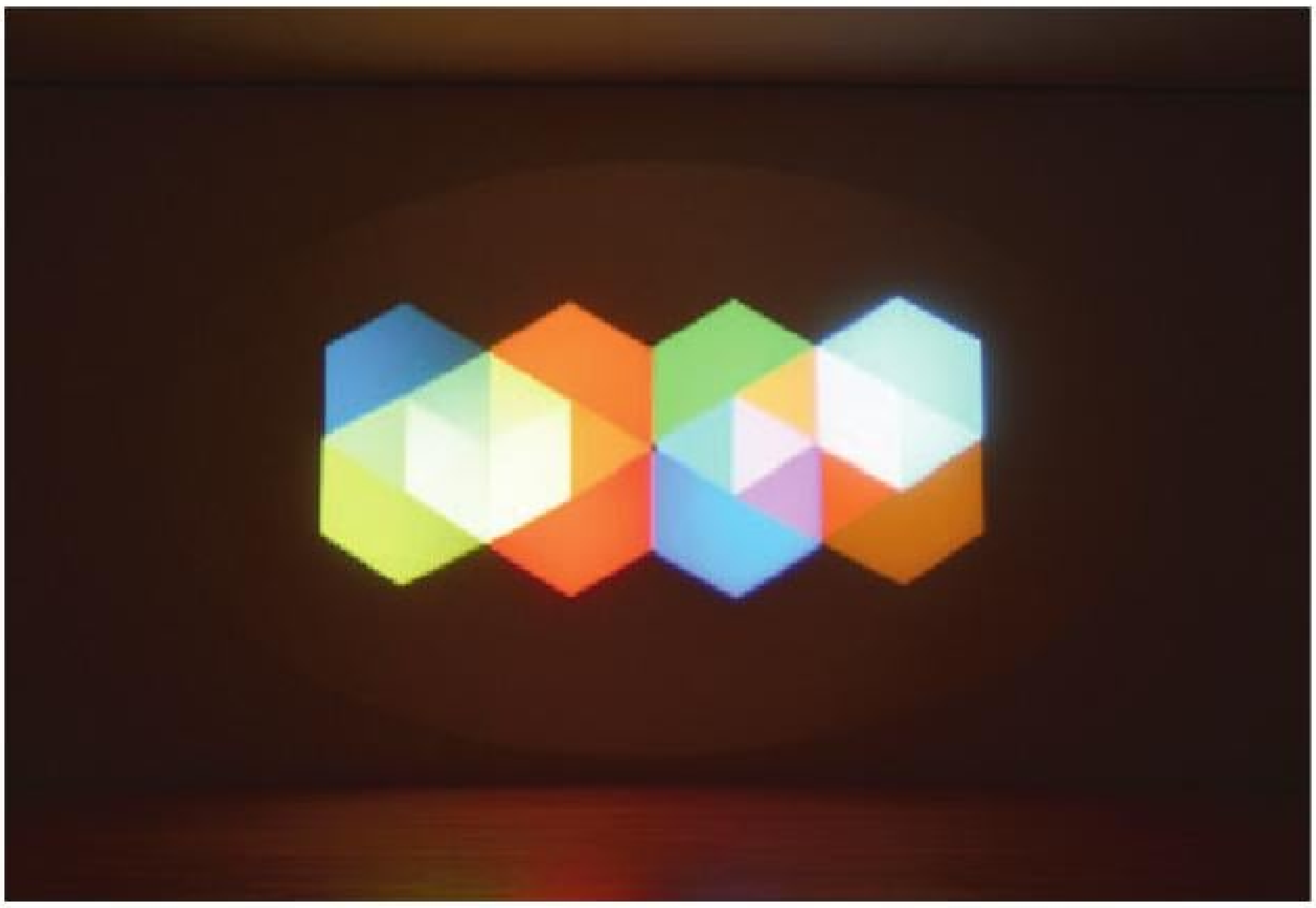


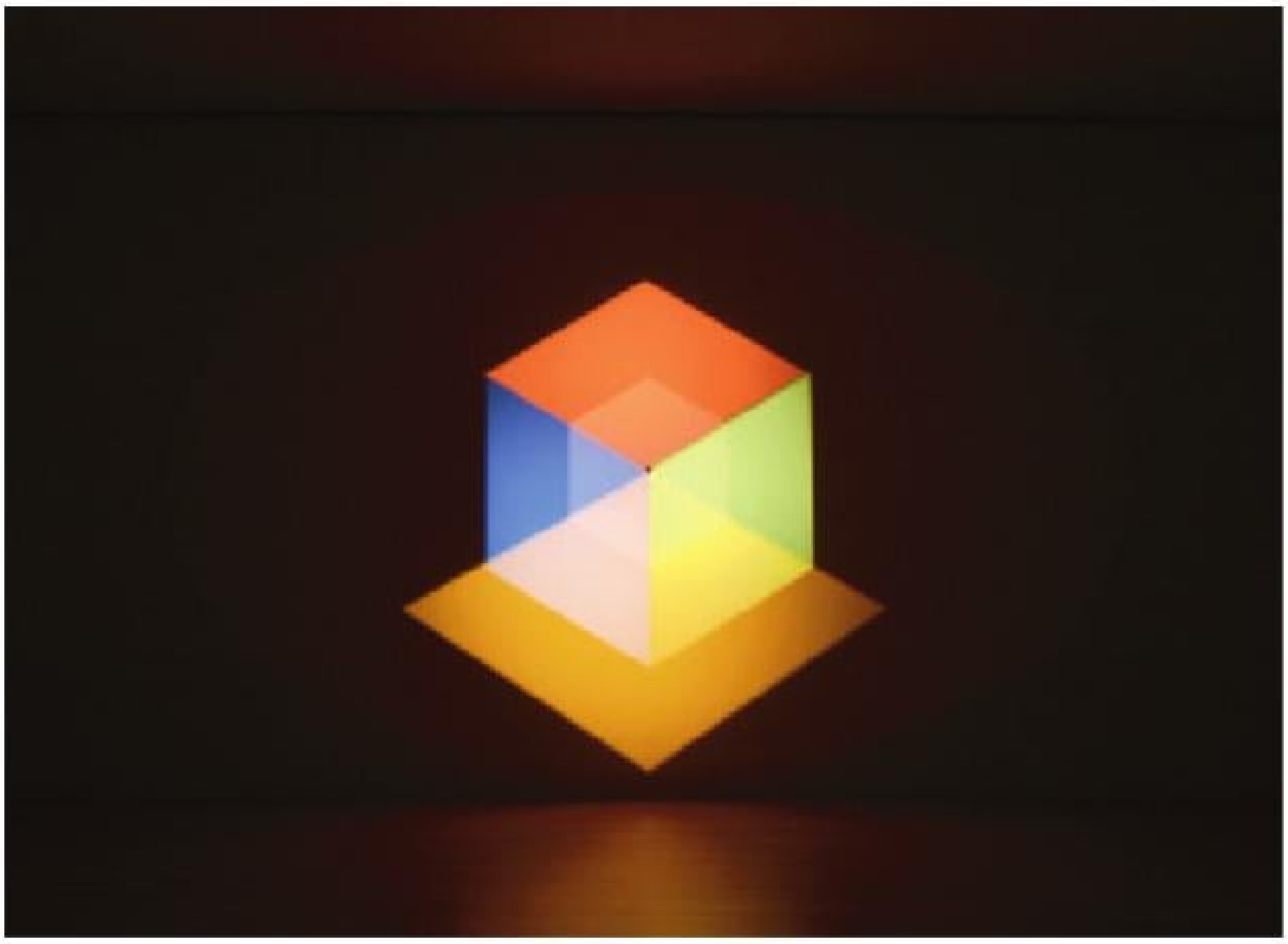
DOUG AITKEN
American, born 1968

these restless minds

1998
Three-channel video/sound installation
Running time: 8 min.
Lay Family Acquisition Fund, 1999.196.a–p

Doug Aitken is widely known for his mesmerizing media installations containing striking visual and aural components. *These restless minds* is an installation consisting of a round viewing arena that includes three monitors suspended from the ceiling in the room's center, and benches for viewing. Each monitor alternately shows footage of chanting auctioneers and of American landscapes caught between the natural and the industrial. Viewers can only see one monitor at a time, and they are encouraged by curiosity to pace around the room in order to comprehend all of the images and sounds, which evoke the over-stimulated contemporary mind. With their fast-talking routines, the auctioneers, removed from their customary settings, concisely describe their surrounding environment. As their language accelerates, becoming less distinct, it seems to disengage from its source, with the words taking on the disembodied resonance of a spiritual incantation.





OLAFUR ELIASSON
Danish, born 1967

The outside of inside
2008
Projectors, spotlights, color filter foil, stainless steel, and control unit
Running time: 12 min.
DMA/amfAR Benefit Auction Fund, 2009.1.a–aa

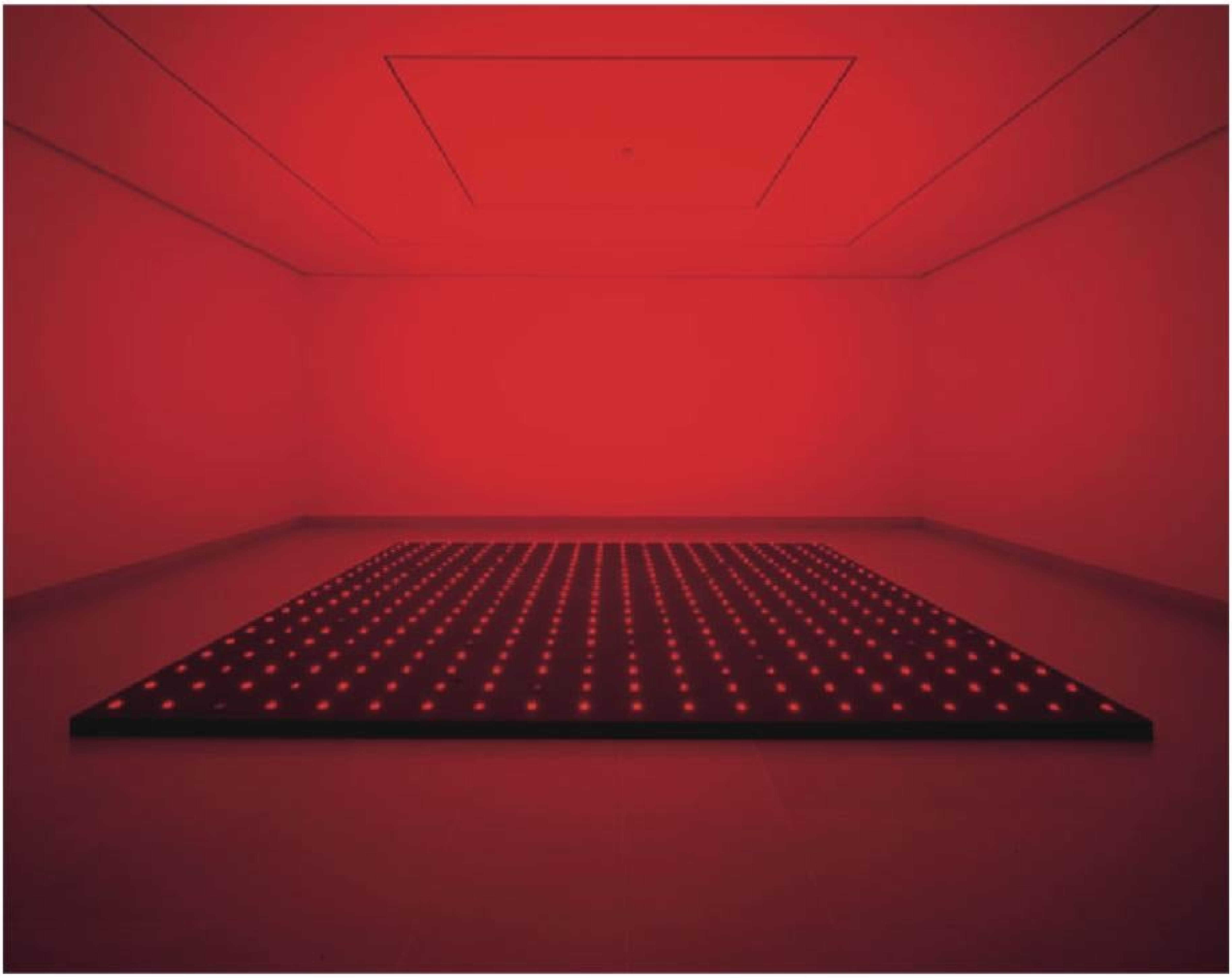
Olafur Eliasson creates immersive environments that challenge limits of perception. In his varied practice, he draws on installation-based and minimalist art of the 1960s and 70s, and the science of optics, physics, and biology. For all its sources, however, Eliasson's art has as its basis a direct and unmediated experience that can lead to greater awareness of all phenomena surrounding us. A tour-de-force of the projected image and its visual aftereffects, *The outside of inside* is one of Eliasson's most direct works that provoke the condition of, as the artist put it, "seeing yourself seeing." In this work, a sequence of variously colored projected images plays across the gallery wall. A seemingly three-dimensional cube comes in and out of formation as shapes converge and fade; forms begin to reflect one another, only to become part of a larger structure that melds into still larger entities. This work was created for the Dallas Museum of Art's presentation of Eliasson's mid-career survey in 2008.

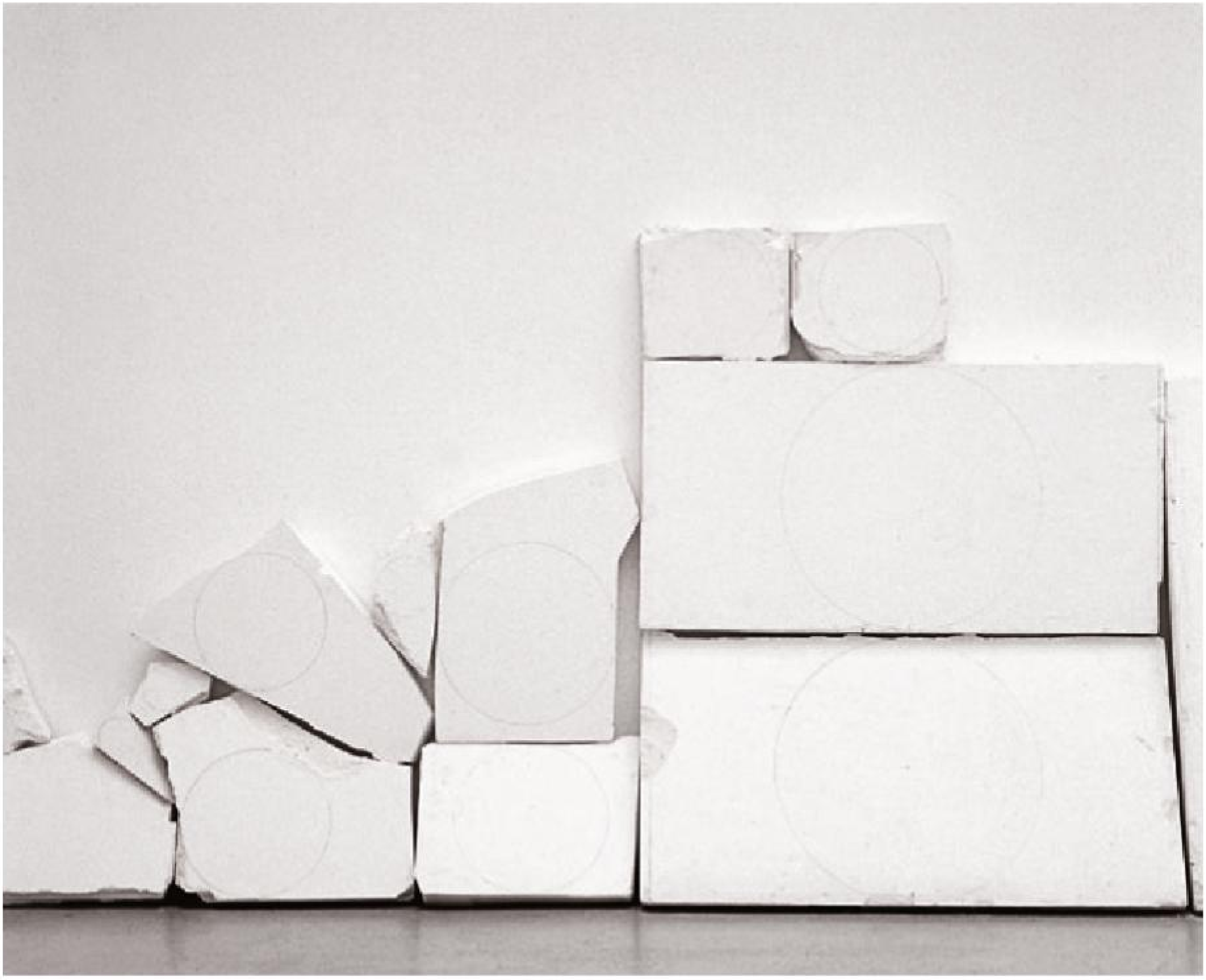
TATSUO MIYAJIMA
Japanese, born 1957

Counter Ground

1998–2000
LED, electric wiring, and wooden panels
4½ × 236¼ × 236¼ in. (11.4 × 600.1 × 600.1 cm) (overall)
Gift of the Friends of Contemporary Art, 1999.118

Tatsuo Miyajima was commissioned by the Dallas Museum of Art to create a work for one of its four quadrant galleries in the Museum's Barrel Vault. Rather than using a wall as he had often done, Miyajima focused on the floor, creating an installation that envelops the viewer. *Counter Ground* makes reference to attributes Miyajima found in the north Texas landscape: an impression of power emanating from the ground, the nonstop energy of a huge network of freeways and electrical grids, and a sense of endless expanse. Miyajima often uses the common LED numeral to indicate energy either ascending (red) or descending (green). Clearly *Counter Ground*'s landscape is one of ascendance, as the flickering numeral units, which count in various speeds from 1 to 9, seem to take on a vibrant, even human-seeming, life of its own.





GABRIEL OROZCO
Mexican, born 1962

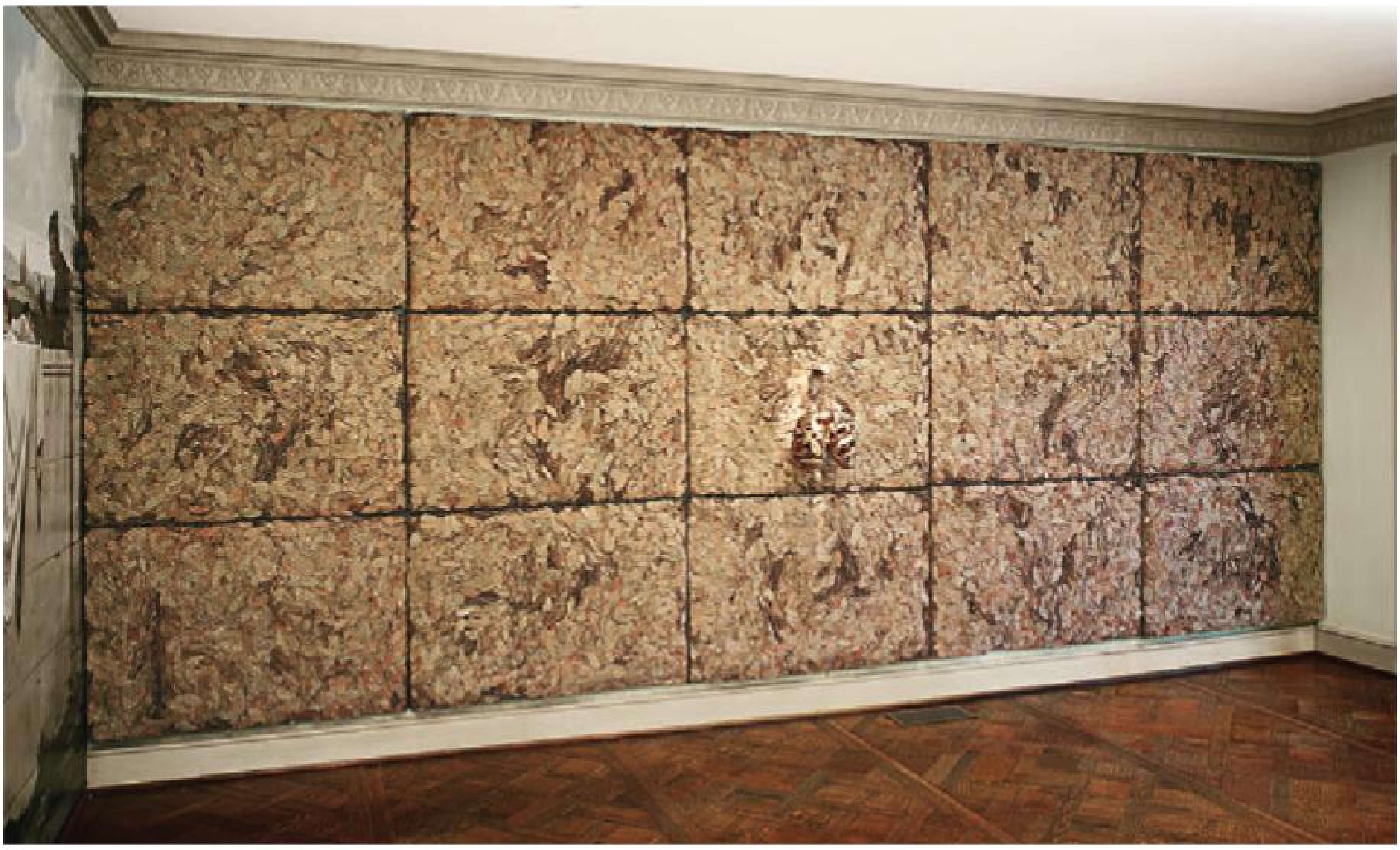
Inner Circles of the Wall
1999
Plaster and graphite
Dimensions variable
The Rachofsky Collection, Collection of Deedie and Rusty Rose, and Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2007.54.a–vv

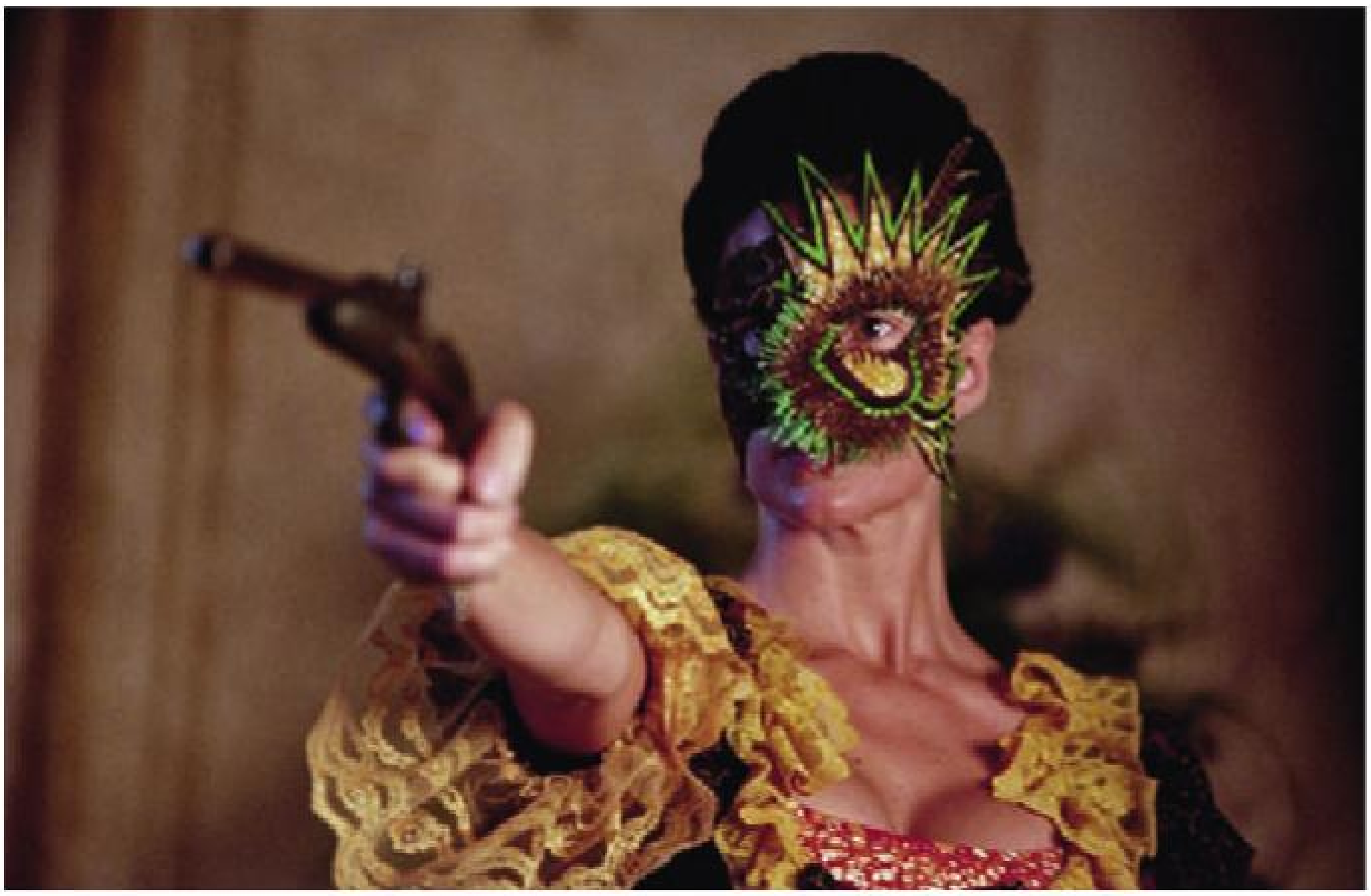
When viewers come across this work in a gallery, they might not realize these enigmatic objects are not part of a worksite but in fact form a work of art. Gabriel Orozco had masons cut a plaster wall in his Paris gallery into numerous parts; he then drew precise graphite circles on these parts that just touch their irregular edges, and placed the pieces on the gallery floor to lean against the wall. The resulting arrangement suggests the here and now of real things that have been subtly ordered by a perfect and perfectly logical geometry. Whether in drawings, photographs, or sculpture, Orozco has consistently and quizzically brought the everyday into contact with orderly systems of mathematics and formulas, creating works that interweave matter, systems, spontaneity, and deliberation.

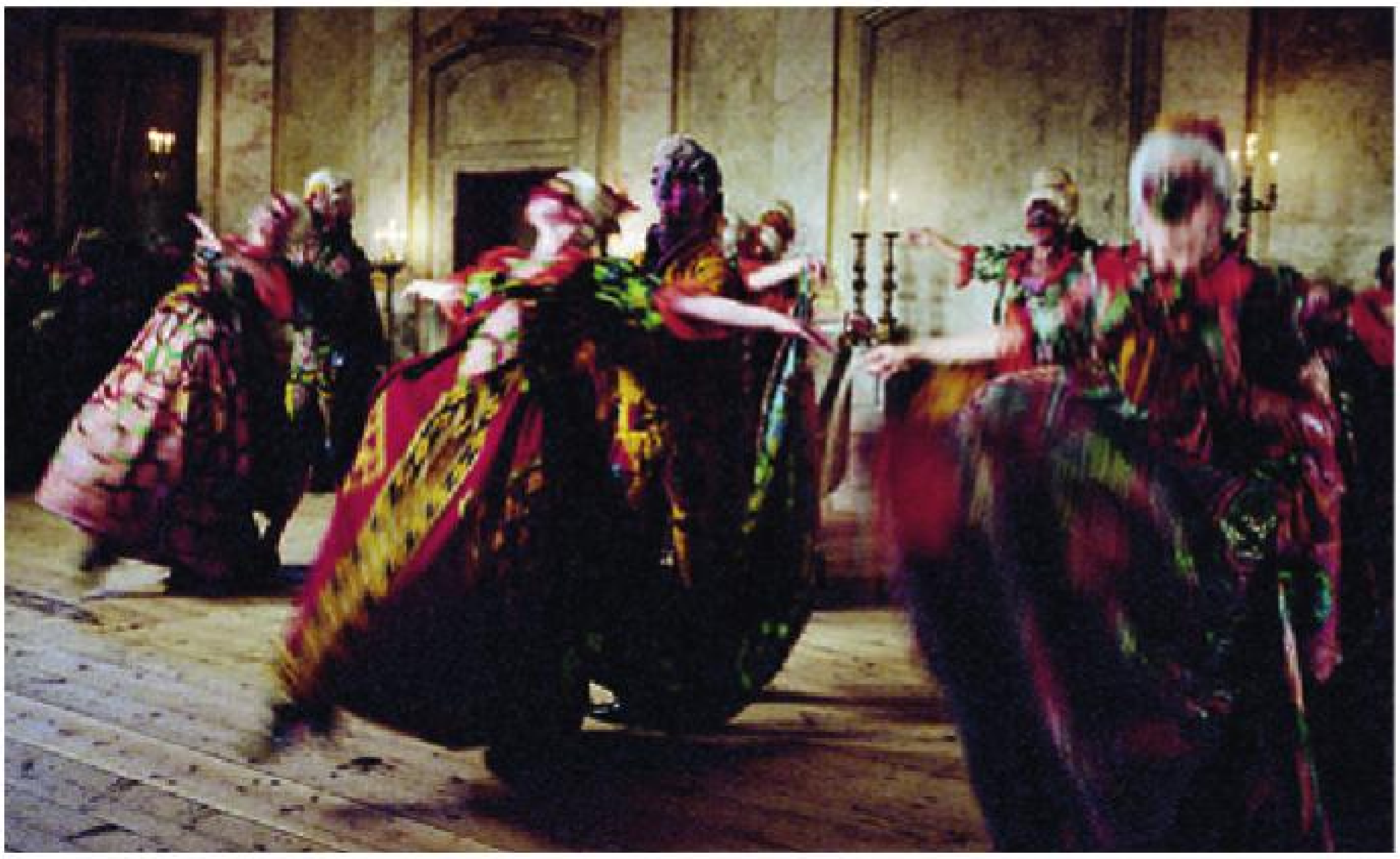
GIUSEPPE PENONE
Italian, born 1947

To Breathe the Shadow (*Respirare l'ombra*)
1998
Fifteen cages of laurel leaves and bronze
93 × 235 × 3½ in. (236.2 × 596.9 × 8.9 cm)
Promised gift of Sharon and Michael Young to the
Dallas Museum of Art, PG.2006.6

Giuseppe Penone's art deals with humankind's relationship to nature and natural forces, and he has often used the branches, roots, trunks, and leaves of trees for their time-honored, still potent metaphoric possibilities. Like his contemporaries in the late-1960s Italian Arte Povera (Poor Art) group, Penone introduced unusual, often natural, materials into the gallery space and created art out of what many might consider refuse. This wall installation is evidence of Penone's inventiveness: here tens of thousands of leaves have been captured on a wall behind the common geometry of wire mesh. The leaves' aggregate pattern and the title's poetry perhaps bring to mind the hush and smell of a dim forest floor in autumn, or the cycles of the sun, the wind, and nature itself. However we view it, Penone's installation brings the natural before us in an entirely new way, the meanings of which are mysteriously rich and resonant.







YINKA SHONIBARE, M.B.E.
British, born 1962

A Masked Ball (*Un ballo maschera*)
2004
High-definition digital video
Running time: 31 min.
DMA/amfAR Benefit Auction Fund, 2008.26

This masterful film based on Giuseppe Verdi's opera *A Masked Ball* is one of Yinka Shonibare's most ambitious and engaging works. Enlisting the talents of choreographers, costumers, and filmmakers, Shonibare reset Verdi's tale of intrigue in the court of Gustav of Sweden as a beguiling meditation on power, colonialism, and the fusion of European and African cultures. The arc of the film follows an evening at court, where an ebullient king (played here by a woman) hosts a ball at which glamorous assassins lurk. After a striking sequence of dance (performed without music, as is the entire film), the king is shot in a fantastically stylized passage, and then comes back to life as the film moves backward to its very beginning. Throughout his career, Shonibare, a member of both the British and the Nigerian worlds, has created delightful yet arrestingly telling works of art whose pleasures are always multilayered and never simple.

BILL VIOLA

American, born 1951

The Crossing

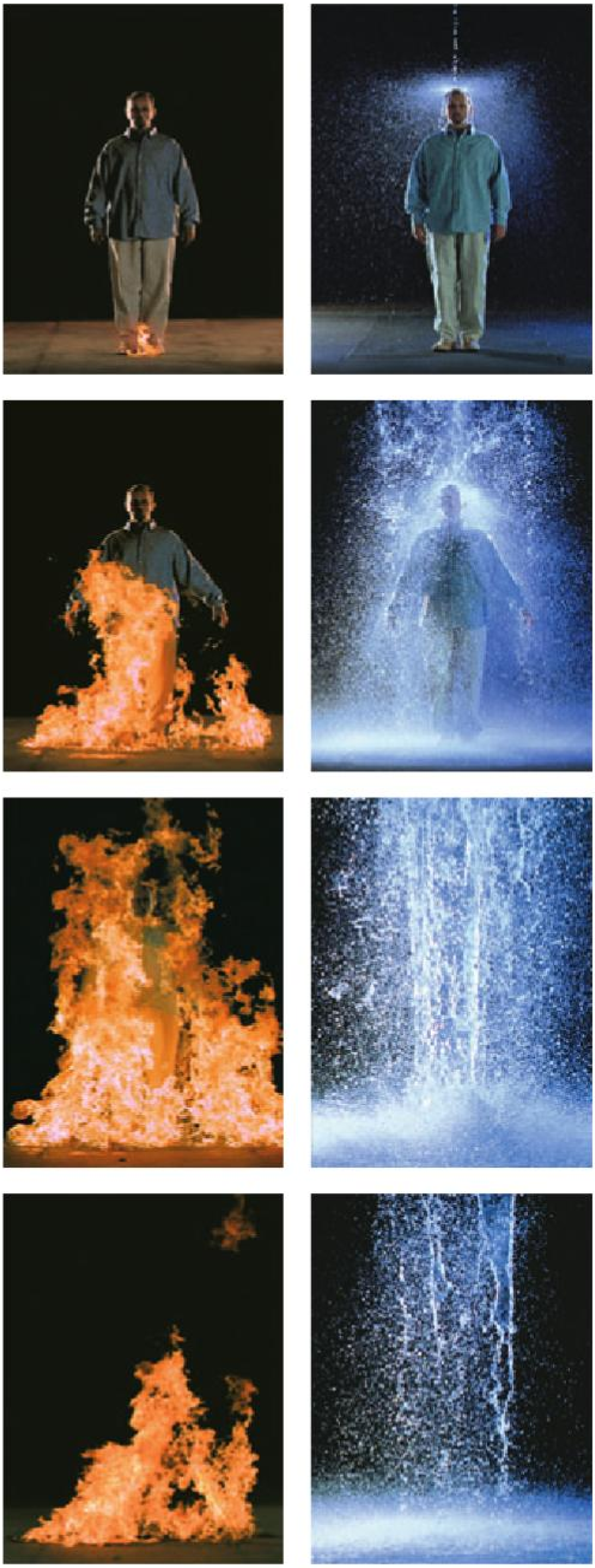
1996

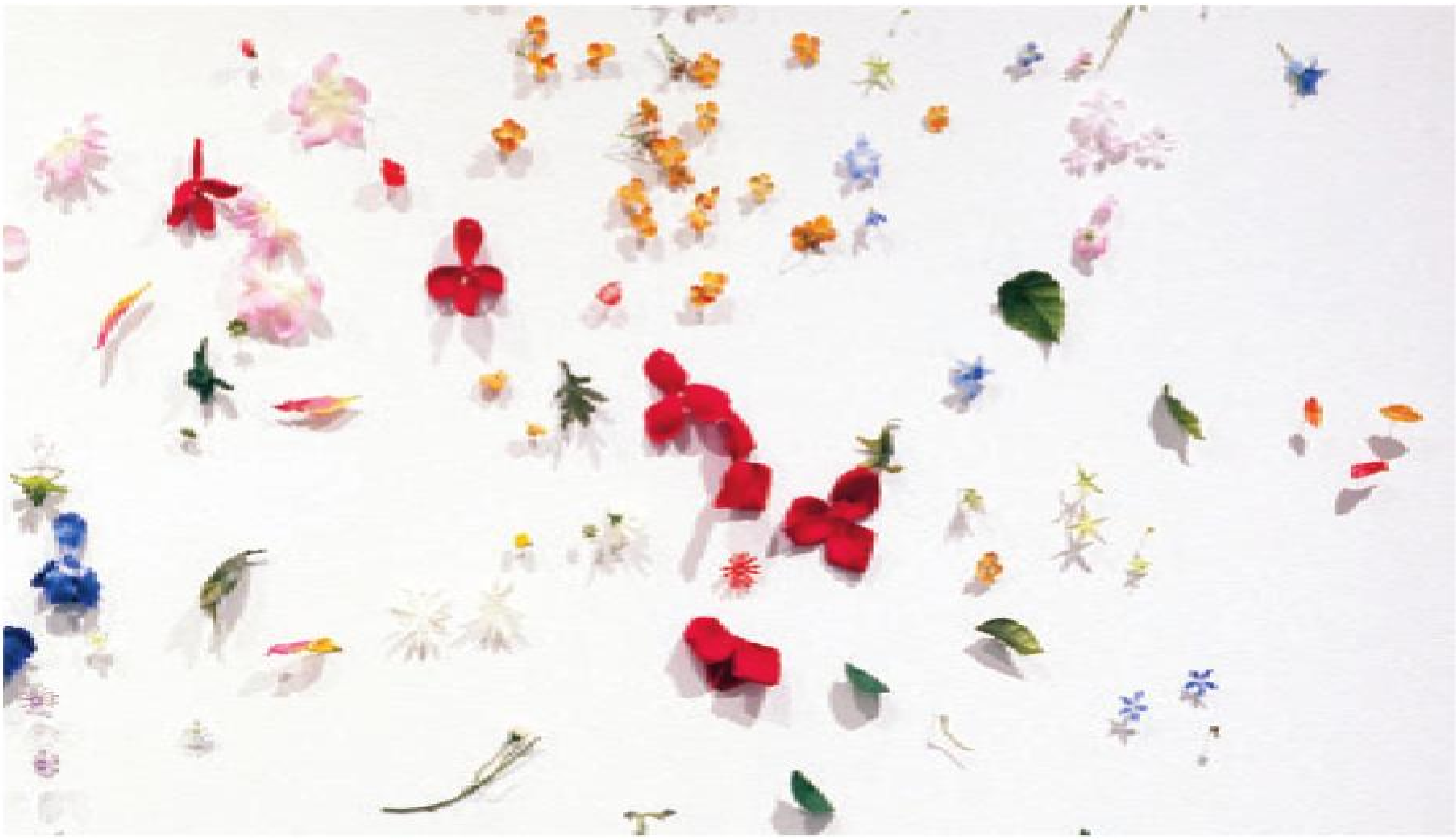
Two-channel video/sound installation

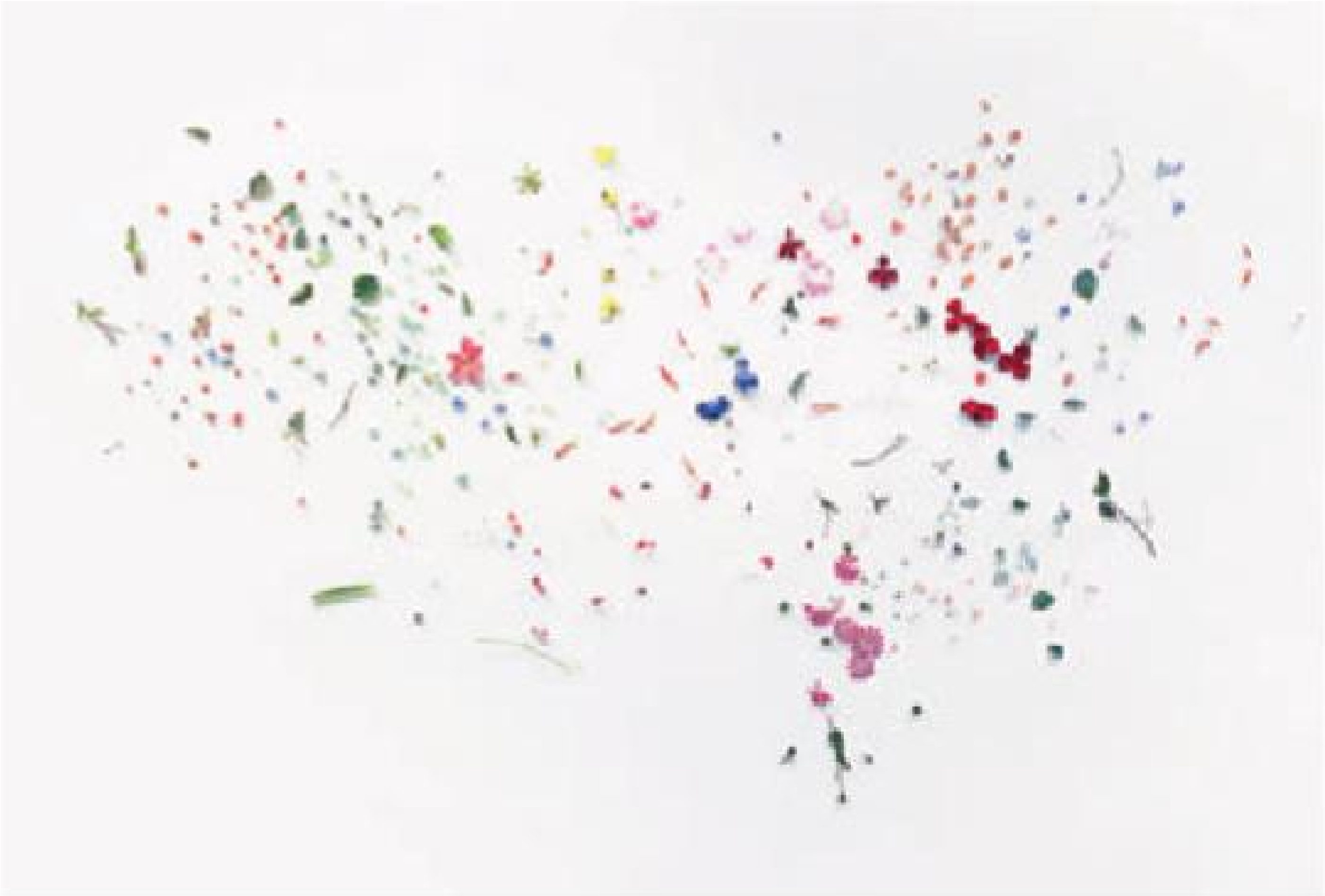
Running time: 12 min.

Lay Family Acquisition Fund, General Acquisitions Fund, and gifts from an anonymous donor, Howard E. Rachofsky, Gayle Stoffel, Mr. and Mrs. William T. Solomon, Catherine and Will Rose, and Emily and Steve Summers, in honor of Deedie Rose, 1998.190.a–p

A pioneer of media installation, Bill Viola combines elements of sculpture, theater, and performance to initiate a dialogue between art and viewer. Manipulating sound and time, Viola transforms the medium of video from one of documentation to one of personal experience. In this hypnotic work, two films are projected simultaneously on a double-sided screen placed in the center of a pitch-black room. Each projection shows a male figure walking toward the viewer in slow motion and then stopping and standing motionless. A fire ignites at the feet of one, while water begins dripping from above onto the head of the other. The fire slowly develops into an engulfing blaze as the trickle of water becomes a downpour. The two sequences are perfectly synchronized, with the culminating blaze and deluge occurring at the same time in a raging crescendo of intense images and sound that die down to reveal silence and emptiness.



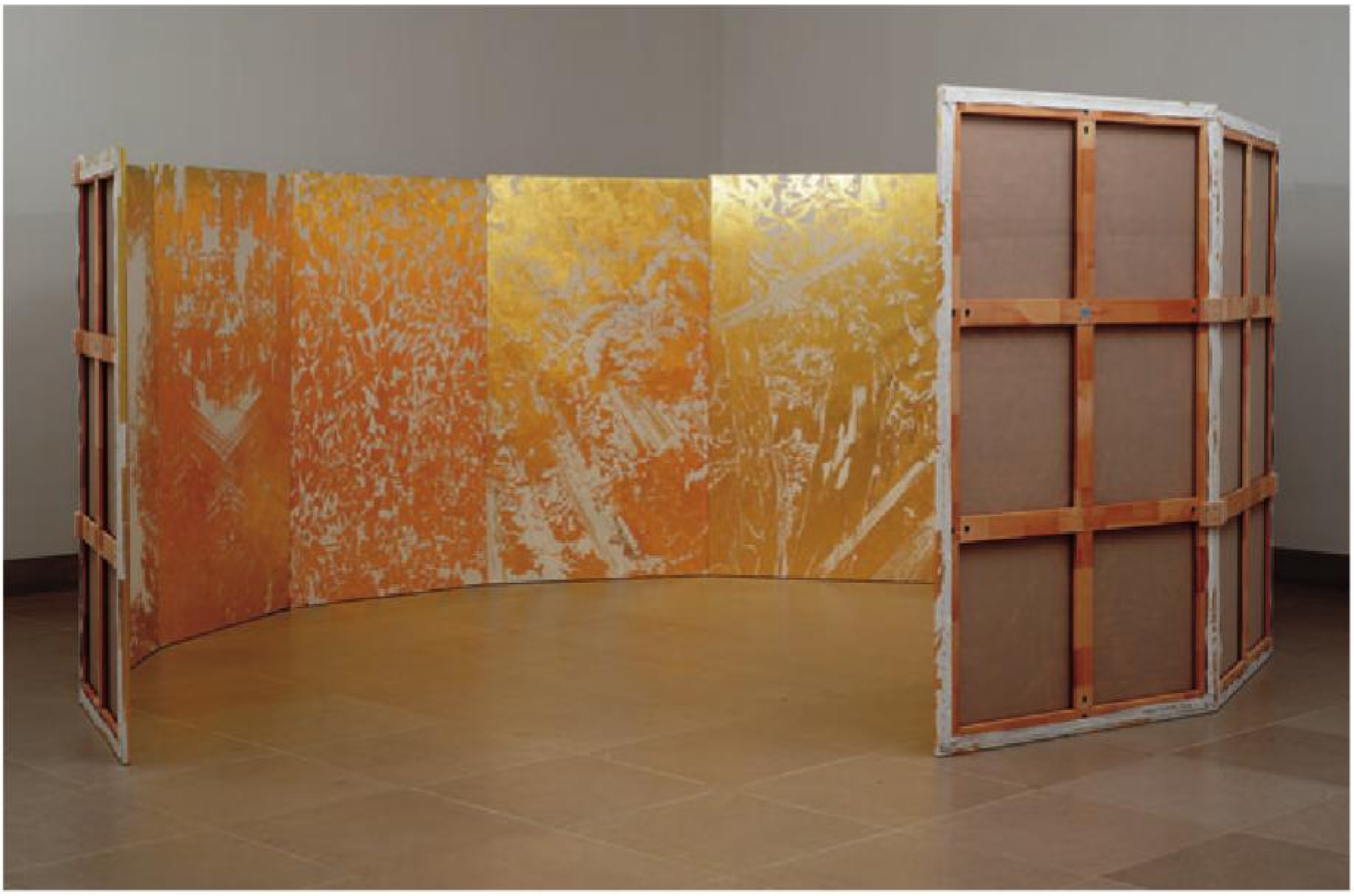


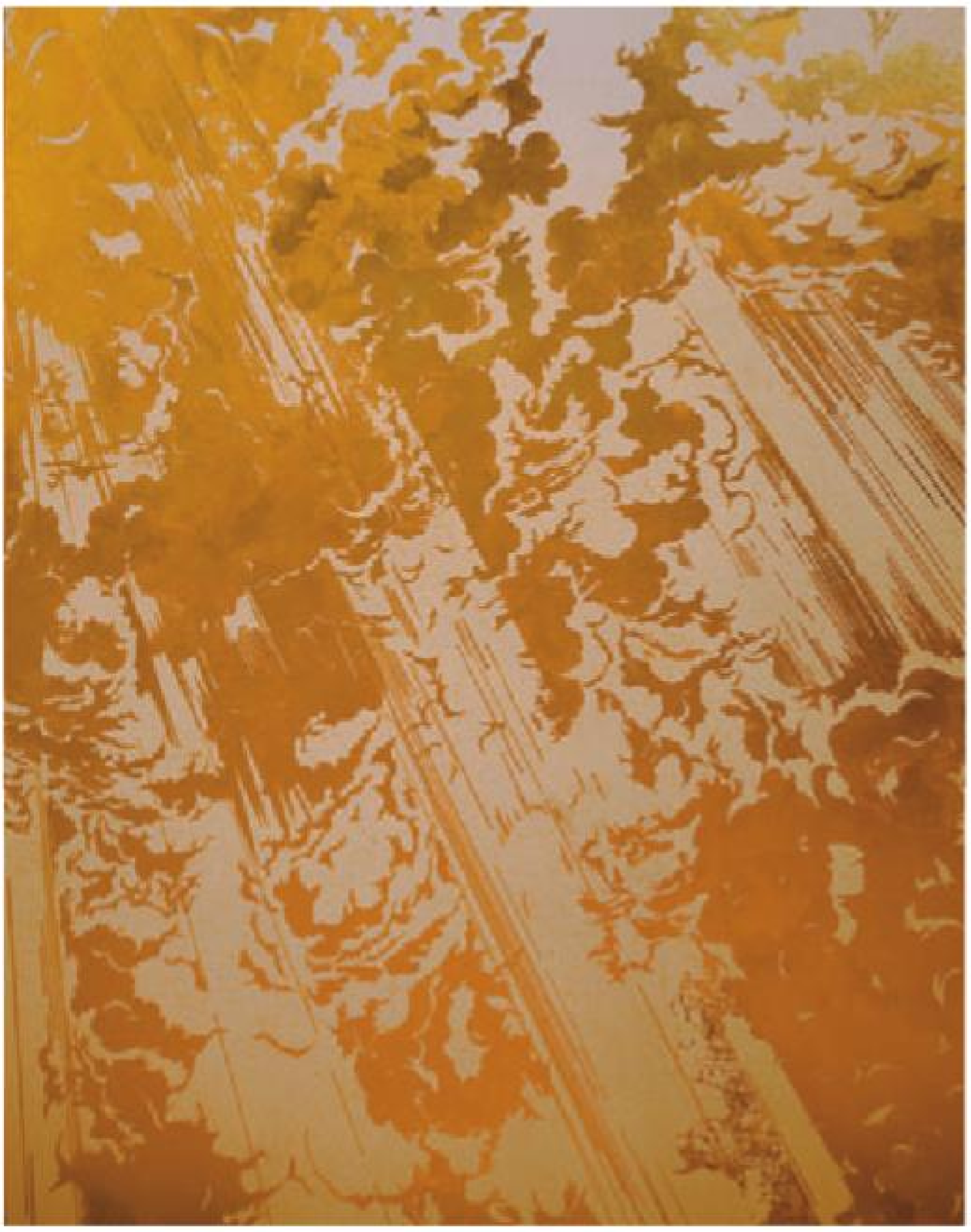


JIM HODGES
American, born 1957

Changing Things
1997
Silk, plastic, and wire
76 × 148 in. (193 × 375.9 cm) (overall)
Mary Margaret Munson Wilcox Fund and gift of Catherine and Will Rose, Howard Rachofsky, Christopher Drew and Alexandra May, and Martin Posner and Robyn Menter-Posner, 1998.44

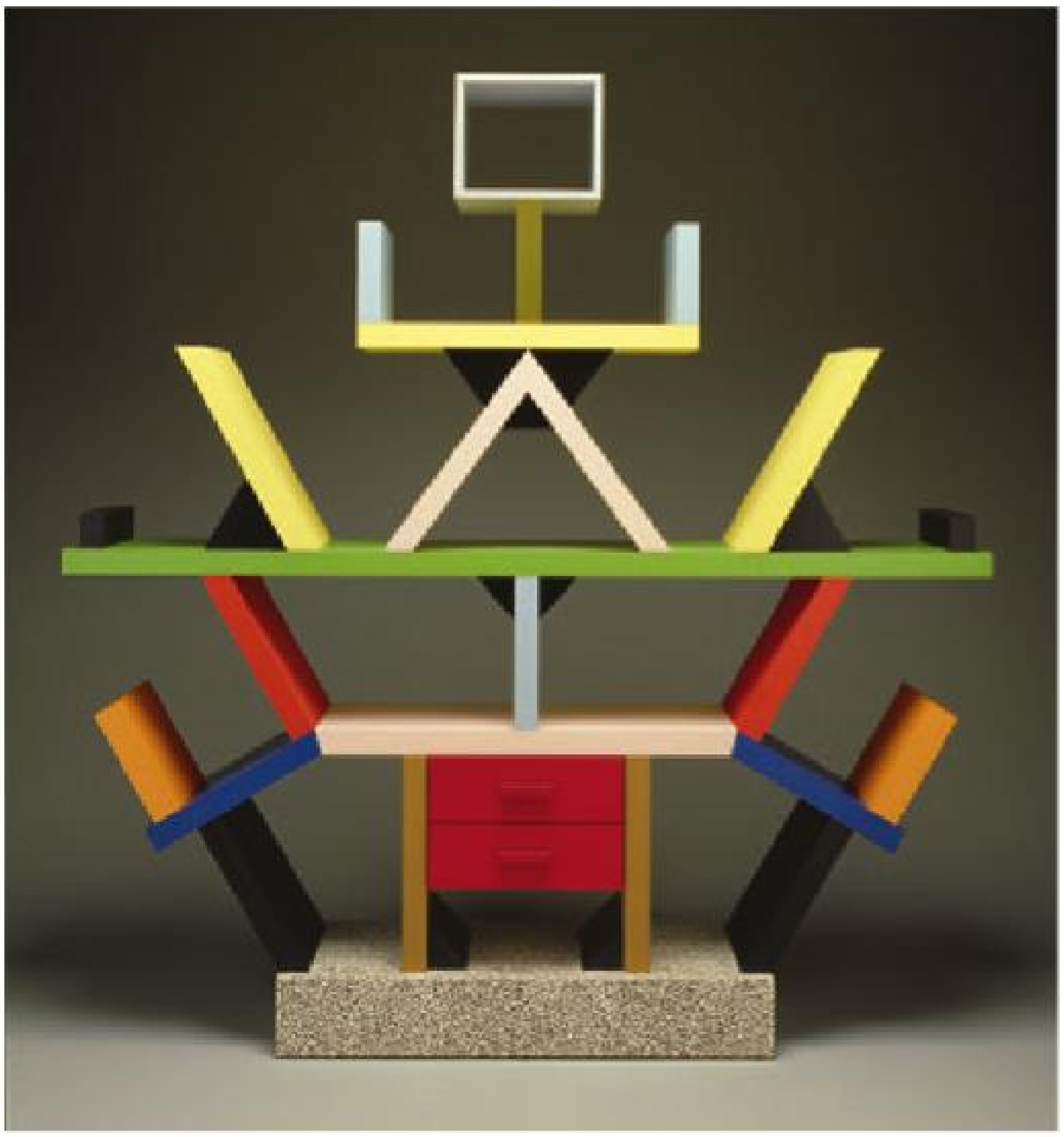
Jim Hodges belongs to a generation of younger artists who have dared to reference ideas of traditional beauty and intense emotion. Drawing on commonly understood symbols, objects, and formats, Hodges expresses a spirit of human interconnectedness and interdependency in works that are richly metaphorical. In *Changing Things*, Hodges placed 342 individual components of disassembled artificial silk flowers in a rhythmic pattern across a wall. Flowers, a token of romance and death, are a recurring motif for Hodges. Here they function as a poignant memento mori, underscoring the transitory nature of life and love. For the visually arresting *and still this* (right), Hodges gilded the surfaces of ten canvases with gold leaf in nature-inspired patterns suggesting trees, water, and clouds. Hinged together, the canvases form a freestanding semicircle that envelops the viewer in an environment of dazzling richness.





JIM HODGES
American, born 1957

and still this
2005–2008
23.5-karat and 24-karat gold with Beva adhesive on gessoed linen
89 × 200 × 185 in. (226.1 × 508 × 469.9 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2008.33.a–j



ALDO ROSSI, designer
Italian, 1931–1997

Cabina dell'Elba cabinet

Designed 1982
Bruno Longoni Atelier Furniture, manufacturer,
Contu, Italy
Wood, lacquer, and metal
94¾ × 26½ × 37 in. (240.7 × 67.3 × 94 cm)
Anonymous gift, 1995.183.a–g

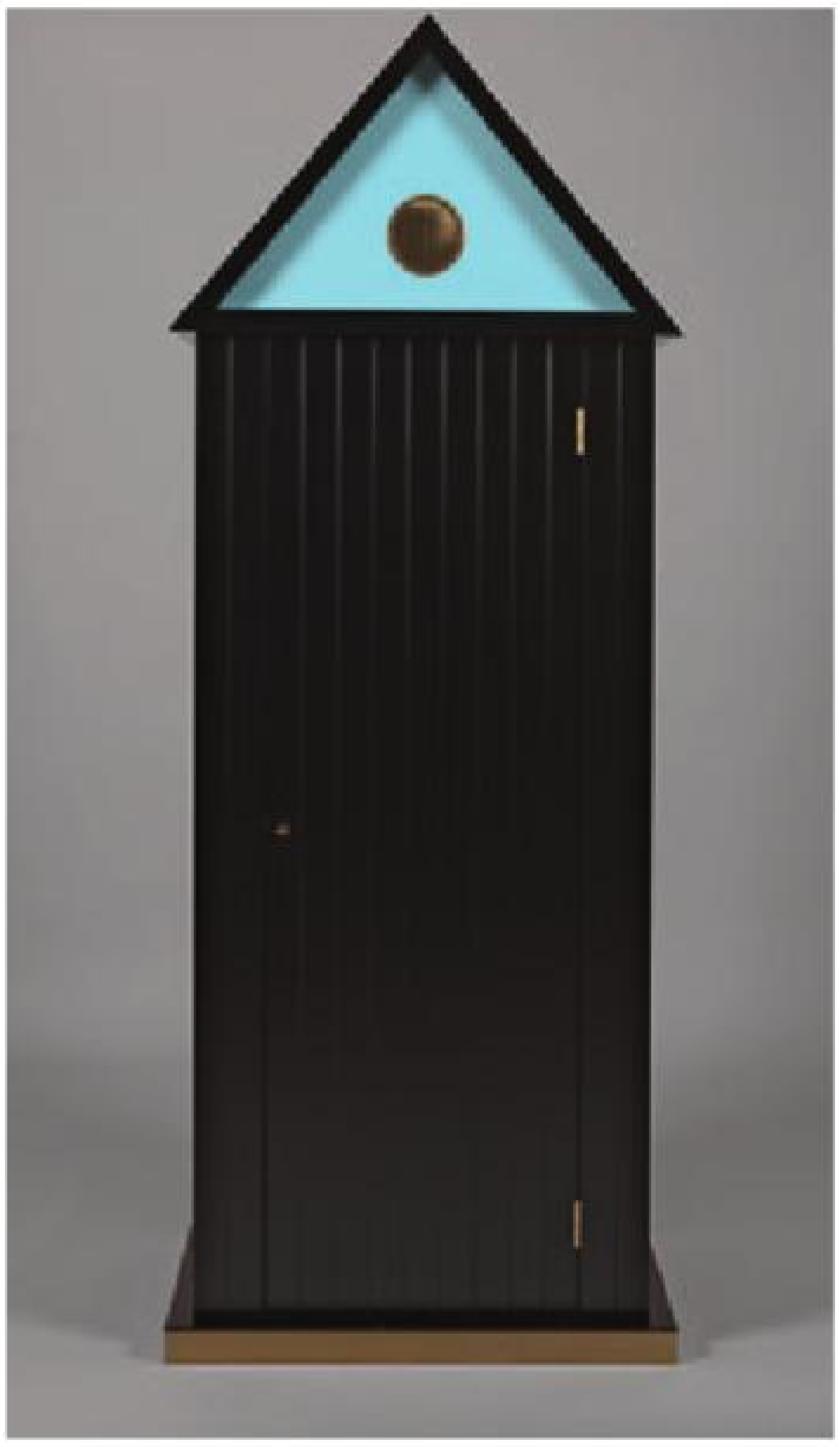
Created in a style similar to that of the Memphis Group, this lacquered wood cabinet has form, function, and elegance. Aldo Rossi centered most of his work on basic forms and shapes such as cones, cylinders, and squares. Referencing historical and early human dwellings, the *Cabina dell'Elba* recalls multiple structures, such as a sentry's box, a changing cubicle, and a modestly built home. A native of Italy, Rossi materializes his nostalgia for the ocean, which can be sensed in the idea of a hut on a beach.

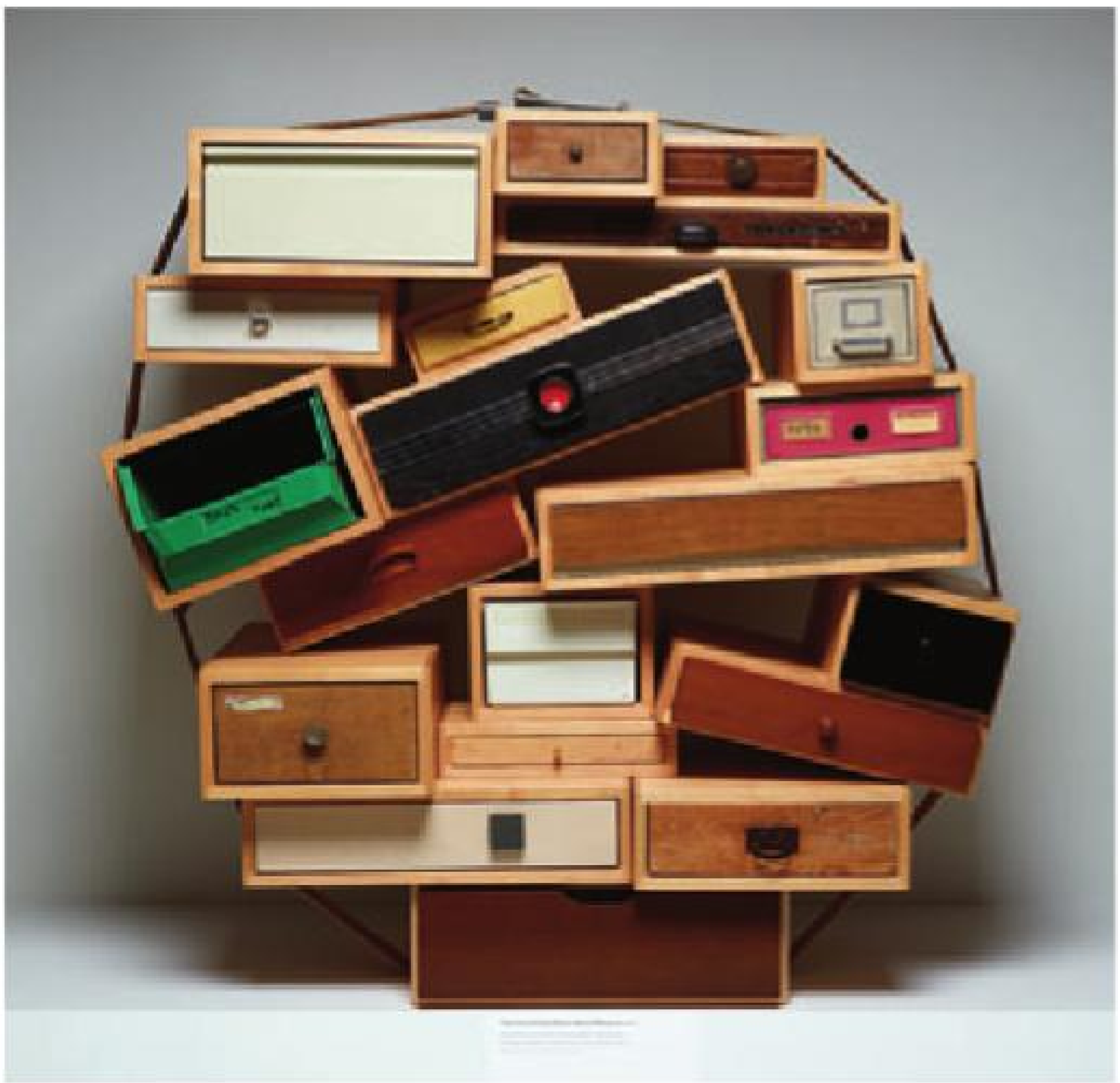
ETTORE SOTTSASS, JR., designer
Italian, born Austria, 1917–2007

Carlton room divider

Designed 1981
Milan Memphis, 1981–1985, manufacturer, Milan, Italy
Wood and plastic
76¾ × 74¾ × 15¾ in. (194.6 × 189.9 × 40 cm)
Anonymous gift, 1995.148.a–c

The totemic *Carlton* room divider is an outstanding example of the work of Ettore Sottsass, the defacto leader of the Memphis Group, a Milan-based collective of furniture and product designers whose work rose to prominence in the 1980s. The overall form reveals a seemingly random interplay of lines and shapes suggestive of avant-garde sculpture, although the divider is composed of an entirely logical structural system of real and implied equilateral triangles. By dismissing lavish materials and craft in creating strikingly unconventional yet fashionable objects, Sottsass effectively reassessed the definition of both modernity and "good taste" with his nonconformist designs.





TEJO REMY

Dutch, born 1960

You Can't Lay Down Your Memory

Designed 1991
Vintage drawers, maple frames, and jute strap
52½ × 57 × 22 in. (133.4 × 144.8 × 55.9 cm)
Promised gift of Catherine and Will Rose to the
Dallas Museum of Art, PG.2011.2

Tejo Remy's chest-of-drawers, *You Can't Lay Down Your Memory*, stands as an iconic example of contemporary design produced under the auspices of Droog, an informal collective of independent Dutch designers. Composed of salvaged drawers encased in maple frames that are then held together by a commercial strap, its casual and seemingly unstable arrangement elicits a sense of trepidation in the user. Although Remy composes the initial arrangement, the new owner is invited to rearrange the drawers at will. Each drawer varies in size, color, and design. *You Can't Lay Down Your Memory*'s recycling and re-appropriation bears the mark of Remy's ingenuity and sophistication. The design subtly engages principles of sustainable design while critically eyeing our culture's proclivity for mass consumption and overproduction.

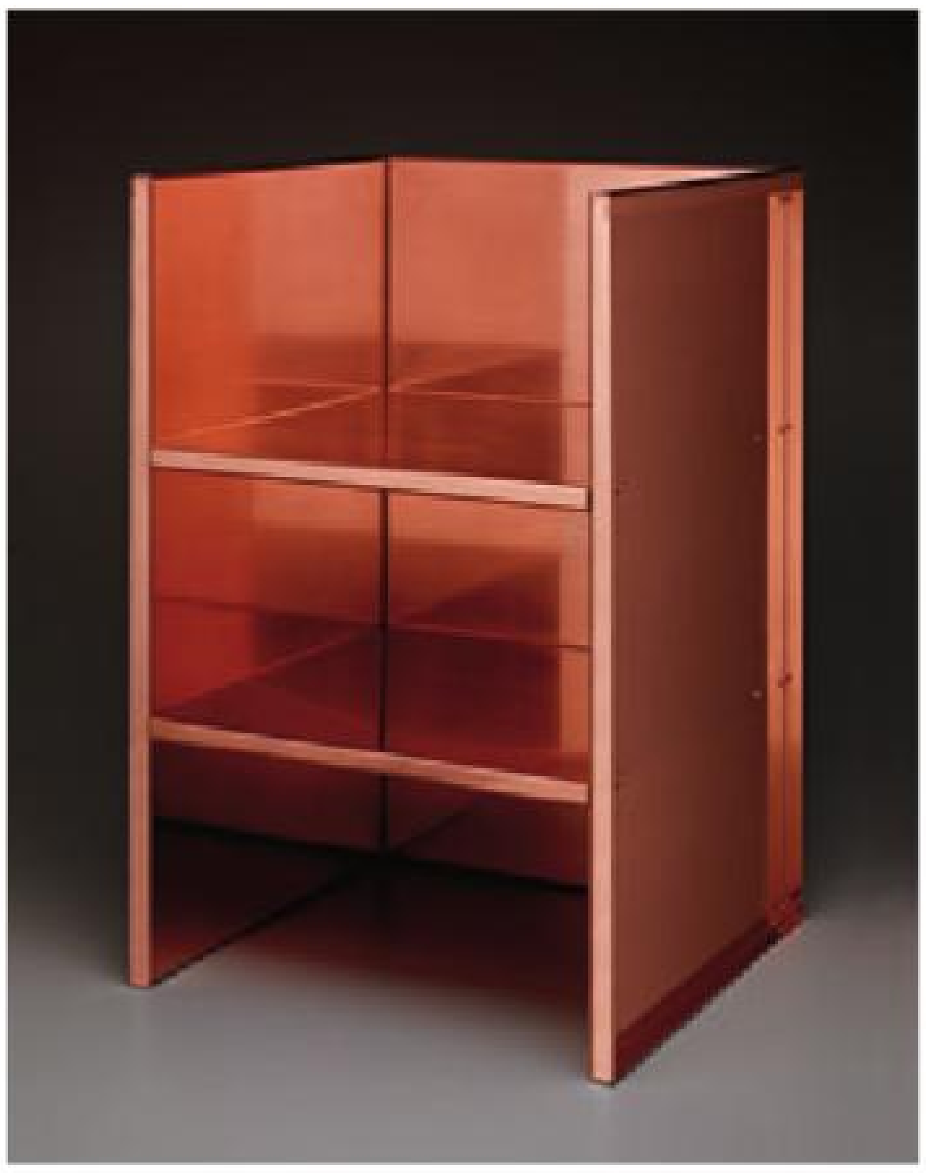
DONALD JUDD

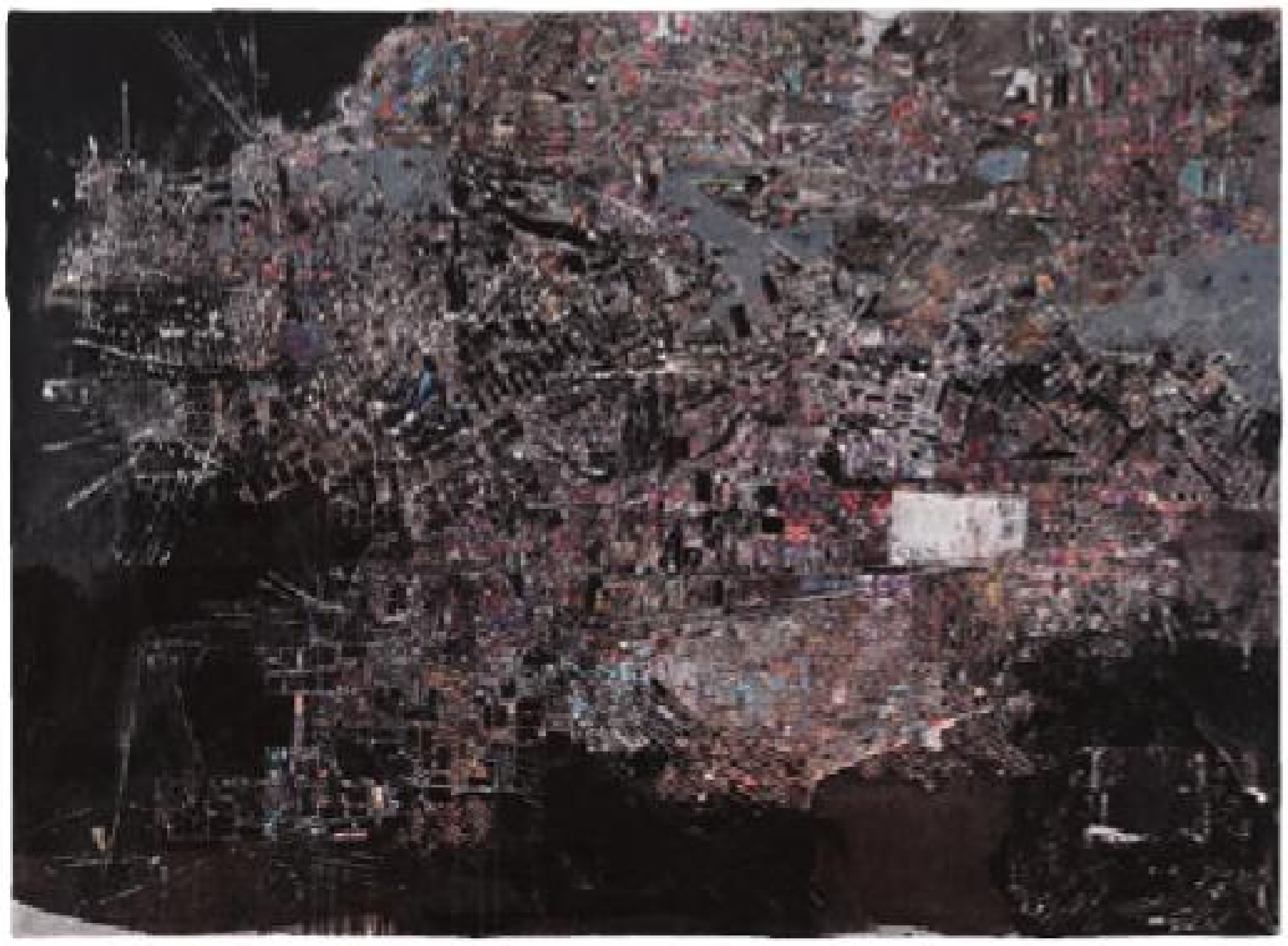
American, 1928–1994

Chair

Produced 1998
Janssen C.V., manufacturer, Holland
Copper
29½ × 19⅝ × 19¾ in. (74.9 × 49.9 × 50.2 cm)
Gift of Robert Dean Brownlee, 2010.40

As a geometric construct, this chair relates directly to Donald Judd's sculpture, modulating a metallic cube into a functional object. When Judd moved his studio to Marfa, Texas, in 1973, he was disappointed with the lack of high-quality furniture available; in turn, he was inspired to construct his own beds, chairs, tables, and desks. He began experimenting with having his wood cut at a lumberyard so he could simply nail the necessary pieces together to create simple, functional works. His original designs, mostly built by local assistants for his own use, were subsequently executed in aluminum, copper, and other materials by Janssen C.V. in Holland.

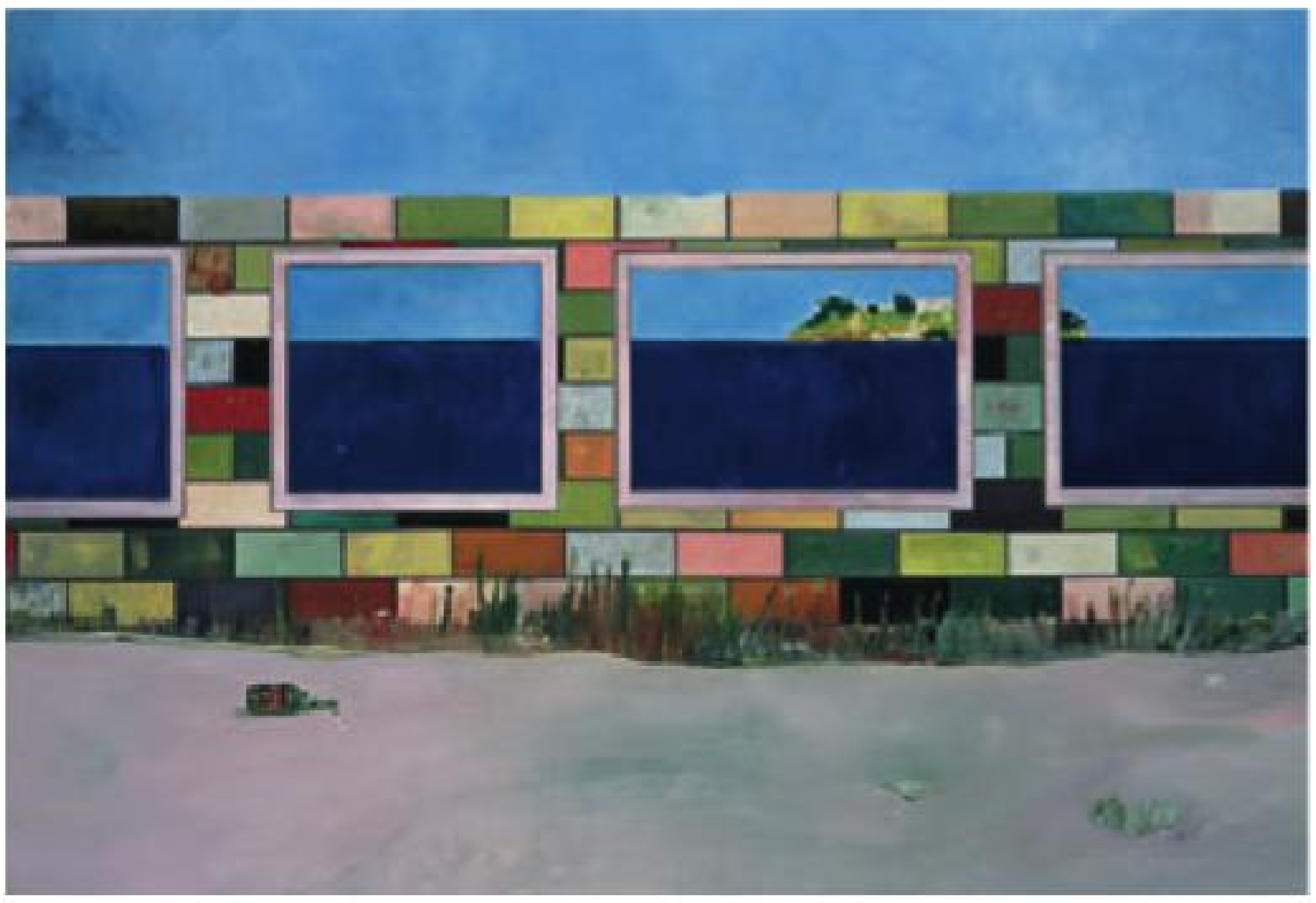




MARK BRADFORD
American, born 1961

A Truly Rich Man Is One Whose Children Run Into His Arms When His Hands Are Empty
2008
Mixed media collage on canvas
102 × 143¾ in. (259.1 × 365.1 cm)
Promised gift of Marguerite Steed Hoffman to the Dallas Museum of Art, PG.2011.3

Based in South Los Angeles, Mark Bradford is an irrepressible scavenger who transforms found materials—signage, advertising flyers, pages from graphic novels—into wall-sized collages and installations. Speaking about his work, Bradford has said, "I want it to have memories—the cultural and personal memories that are lodged in the object." With its textured and seemingly pixilated surface, this work looks like a sprawling city of countless cultures and identities viewed from a distant perspective. Bradford pasted, sanded, tore, and bleached the surface of the canvas to create the gridlike painting, which reverberates with the dynamism of contemporary urban life.



PETER DOIG
Scottish, born 1959

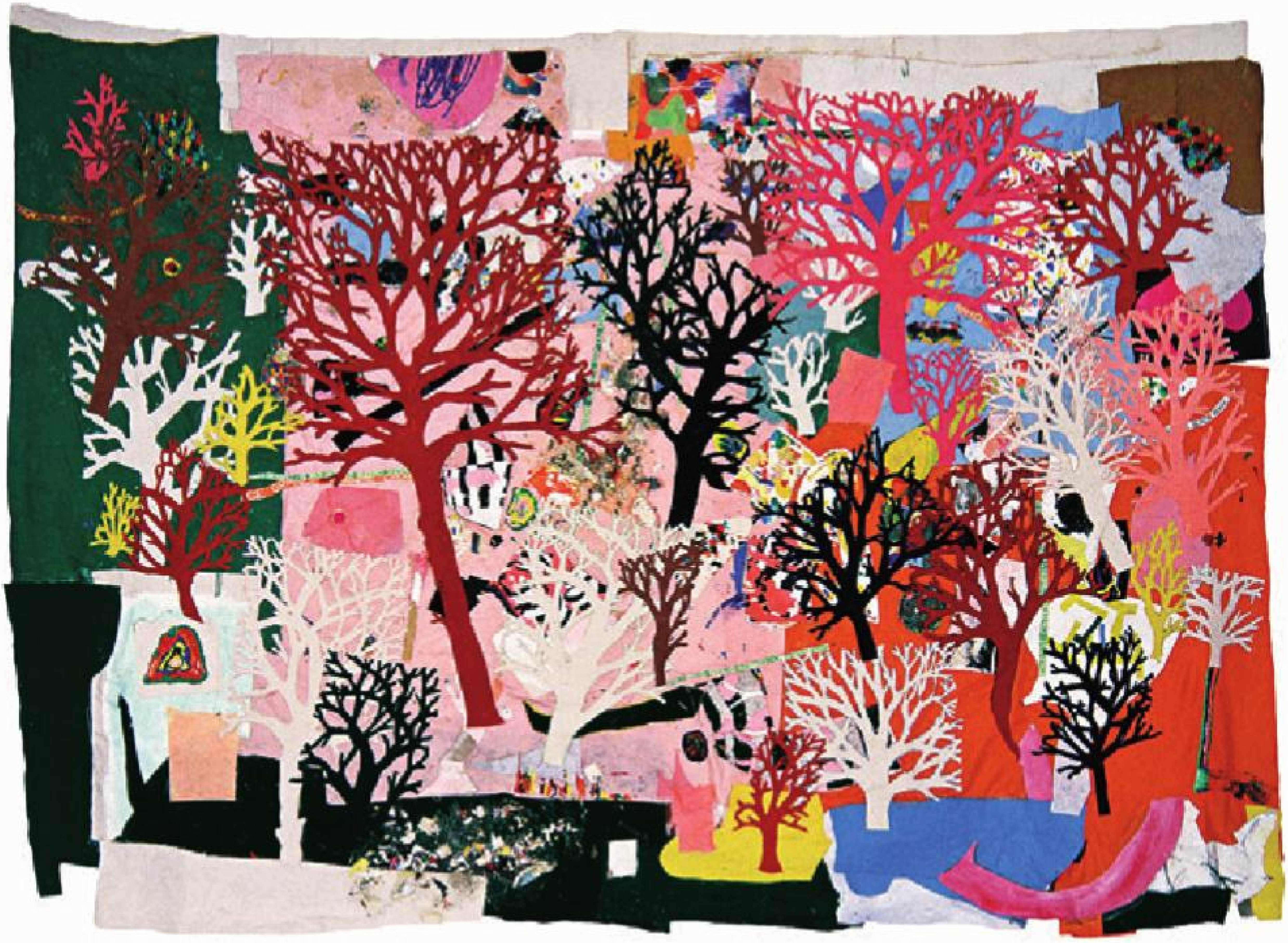
House of Pictures (Carrera)
2004
Oil on canvas
78¾ × 118½ in. (200 × 301 cm)
Promised gift of Gayle and Paul Stoffel to the Dallas Museum of Art, PG.2004.3

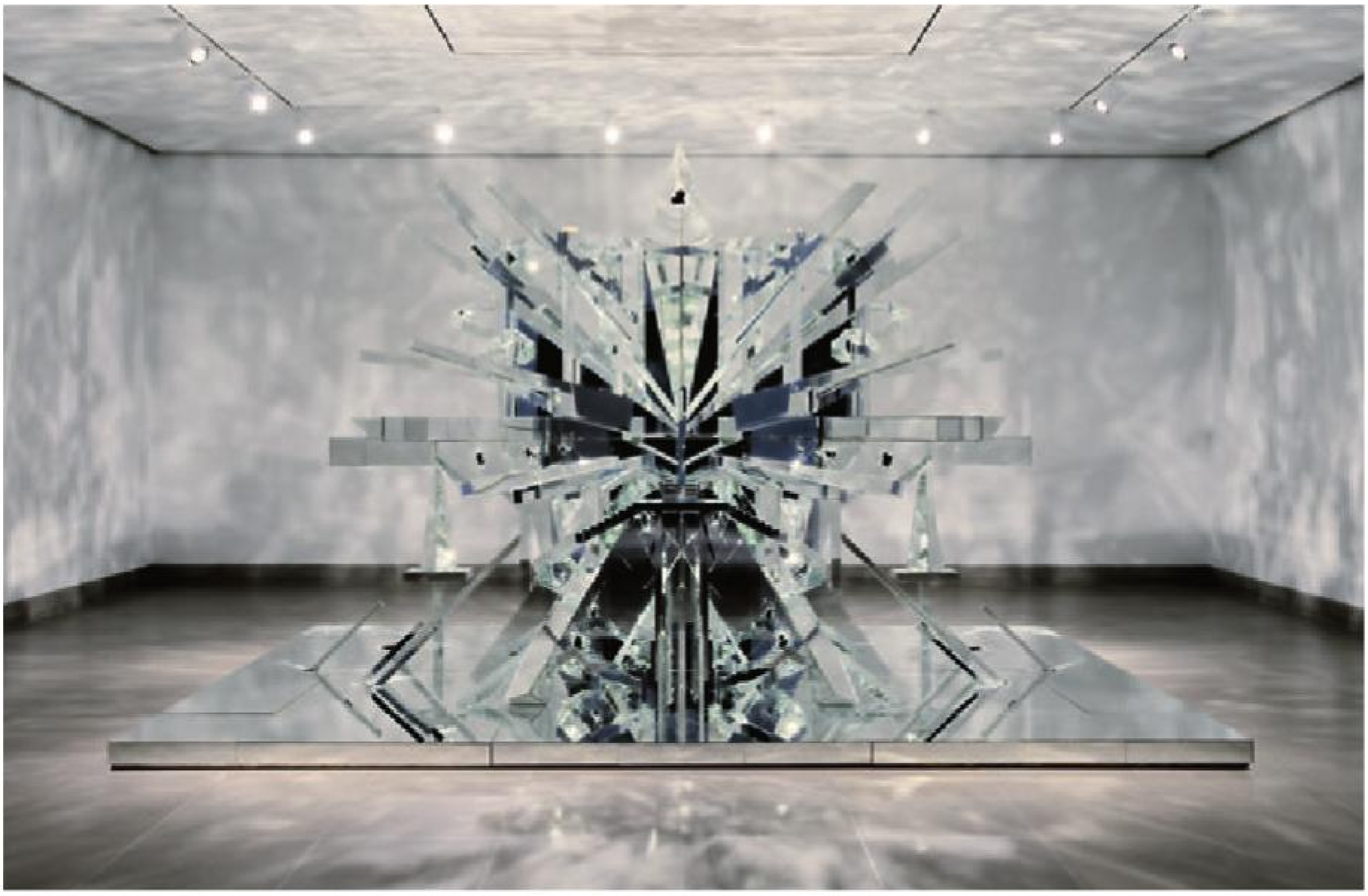
Although many of Peter Doig's paintings depict landscapes, he doesn't follow a particular landscape tradition. He collects images into files, referring back to them as though looking through a sketchbook. His intent is not to copy the image but to use it as a departure point, "like a map, a way of giving me a foot into a kind of reality I want." Doig's compositions are often complex, with views interrupted by other pictorial elements. Such is the case with *House of Pictures (Carrera)*, in which the vista out to the sea and a far-off island is framed by the openings in a concrete wall.

TRENTON DOYLE HANCOCK
American, born 1974

Good Vegan Progression #2
2005
Mixed media on felt
129 × 170 in. (327.7 × 431.8 cm)
Promised gift of Nancy and Tim Hanley to the Dallas Museum of Art, PG.2006.7

Trenton Doyle Hancock's felted collage paintings revolve around his mythic tale of the Mounds, gentle animal-plant creatures, and the Vegans, the evil mutants intent on destroying the Mounds. In each uniquely crafted work in this series, he moves this sprawling narrative forward. Hancock grew up in Paris, Texas, the stepson of a minister. The biblical stories he heard as a child, and the moral dilemmas they posed, are just one of the bases of his imaginative storytelling. Irregular blocks of color are the backdrop for the leafless trees in this large, dense collage in which fabric pieces in the background are suggestive of a quilt. Hancock originally envisioned *Good Vegan Progression #2* as one of four large collaged paintings to be hung from the ceiling, creating an enclosure. Standing inside the freestanding walls, the participant would experience a rush of color and texture.

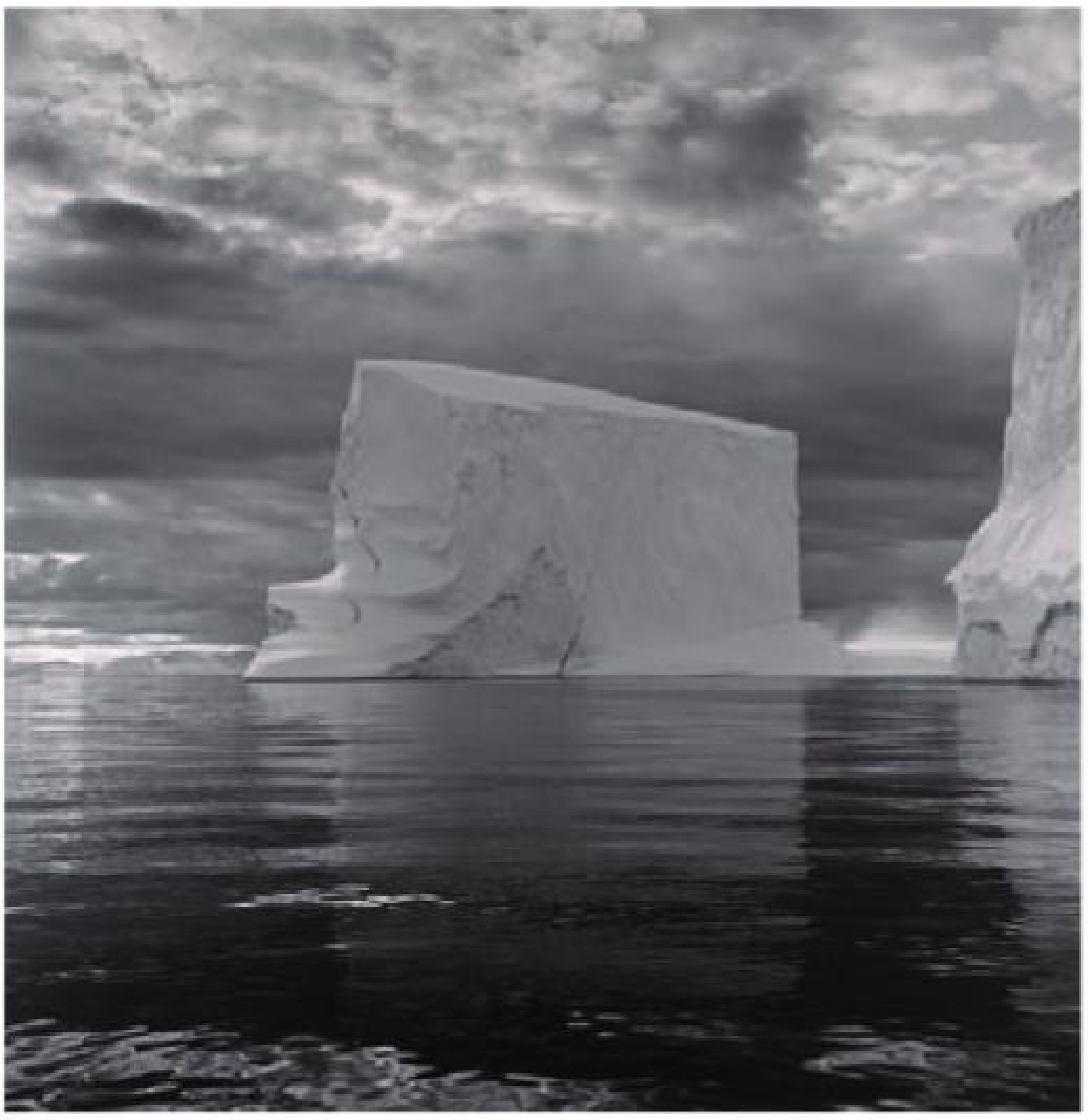




DAVID ALTMEJD
Canadian, born 1974

The Eye
2008
Wood and mirrors
129½ × 216½ × 144½ in. (328.9 × 549.9 × 367 cm)
DMA/amfAR Benefit Auction Fund, 2009.27.a–k

David Altmejd is one of the foremost figures of his generation to reintroduce specific narrative content into contemporary sculptural practice, and this dizzying work is perhaps one of his most complex and spectacular achievements. Altmejd's sculptures often appear as mad stages upon which fantastic situations transpire. In this case, the work was inspired by the 2005 John Adams opera *Doctor Atomic*, which relates the story of the first nuclear bomb test in 1945. The installation was originally commissioned by the Metropolitan Opera for its gallery featuring works related to current productions. With its strategically shattered mirrors, and a grand, intricate structure articulated in twisting shards of glass (are these a castle's staircases or perhaps trailing bands of DNA?), the work calls to mind matter frozen in mid-explosion. Further, the dynamic architecture of the piece conjures visions of the splitting of an atom, or a crazed scientist's dream palace, all informed by the terror and beauty science can inspire.



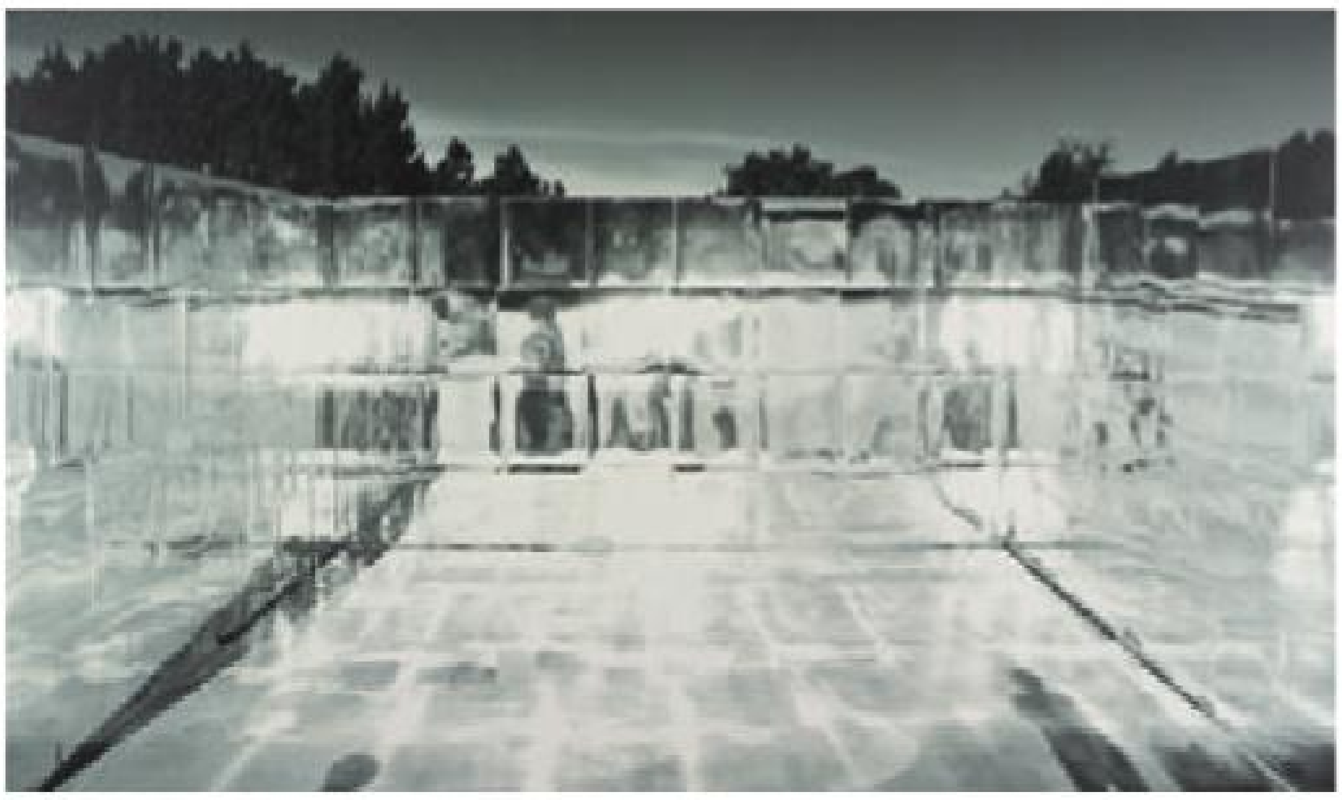
LYNN DAVIS

American, born 1944

Iceberg #25, Disko Bay, Greenland

2000
Gelatin silver print toned with gold
40 × 40 in. (101.6 × 101.6 cm)
Janet Kendall Forsythe Fund in honor of Janet Kendall Forsythe on behalf of the Earl A. Forsythe family, 2002.8

Lynn Davis's large black-and-white photographs portray the quiet beauty of iconic structures and imposing natural phenomena, including museums, icebergs, and national parks. In *Iceberg #25, Disko Bay, Greenland,* Davis focused on a single iceberg that appears like a piece of architecture or sculpture in the shallow water of the bay. Here she captures the fleeting beauty and silence of Disko Bay, referencing the nineteenth-century idea of the sublime and creating a timeless record of an isolated area.



NIC NICOSIA

American, born 1951

Untitled (Floor Painting)

2009
Giclée (archival inkjet) on canvas
38 × 66 in. (96.5 × 167.6 cm)
Texas Artists Fund, 2009.36

Dallas-born Nic Nicosia has been creating photographic works, videos, and films for more than two decades. In this image, part of a series of landscape variations based on Nicosia's home in Santa Fe, the artist has fashioned a mysterious outdoor pool that seems to hover somewhere between the earthly and the dream world. The shimmering panels of the pool's sides could be reflecting light on water, the pool could be empty, or we could be looking up through water from a place within the depths of the pool itself. As in much of Nicosia's work, in *Untitled (Floor Painting)* there is a surreal sense of dislocation.

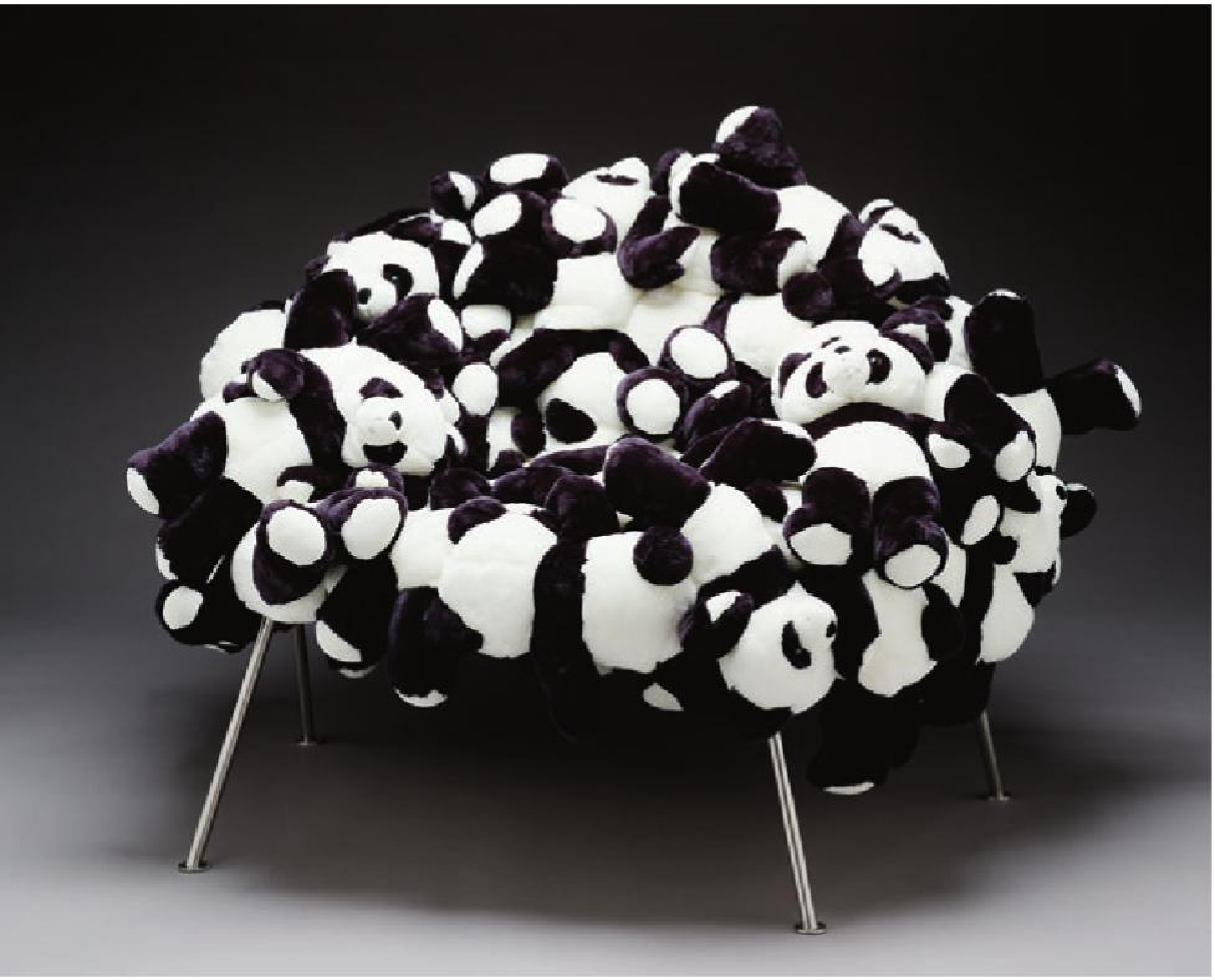
FERNANDO CAMPANA, designer
Brazilian, born 1961

HUMBERTO CAMPANA, designer
Brazilian, born 1953

Banquete chair with pandas

Designed 2006
Stuffed animals on steel base
41 × 37 × 42 in. (104.1 × 94 × 106.7 cm)
DMA/amfAR Benefit Auction Fund, 2009.9

Fashioned of a conglomeration of plush children's toys, this chair reflects the interest of its designers in recycling objects through a combination of handicraft and technology. The playful imagery and the soft cushion of the Campana brothers' stuffed-animal chairs offer a nostalgic return to a child-like state as the sitter is literally nestled within a cluster of fuzzy bodies. Although witty in appearance, the chair is also charged with the designers' commentary on consumerism, regionalism, environmentalism, and the role of their profession. As a rejection of formal modernist ideals and an embrace of the detritus resulting from mass production, the reconstruction of mundane elements in the banquete chair with pandas boldly answers the question of what might be considered "high-style," sophisticated design in the first decade of the twentieth century.

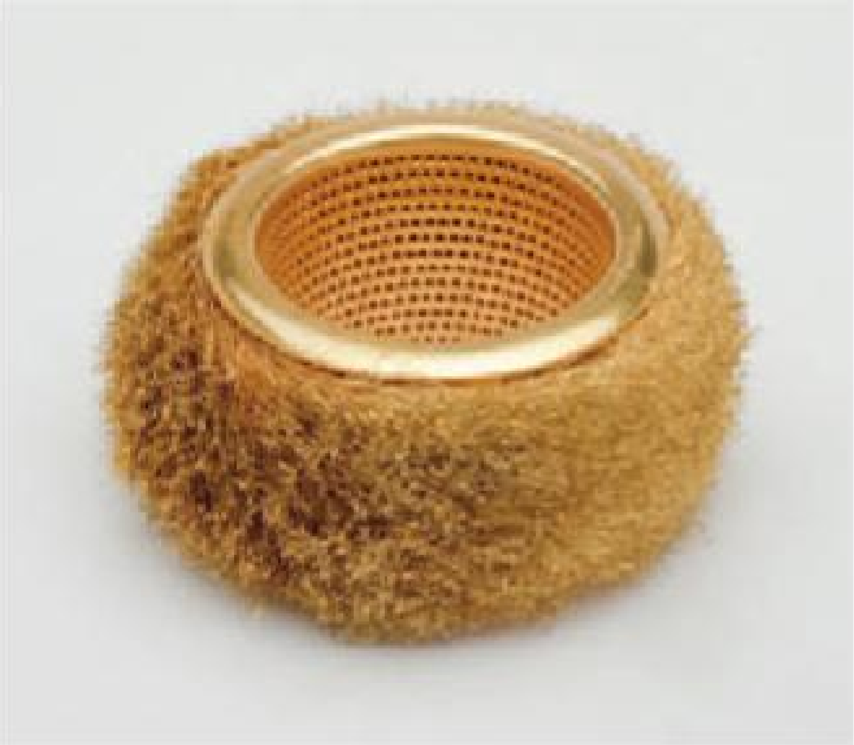


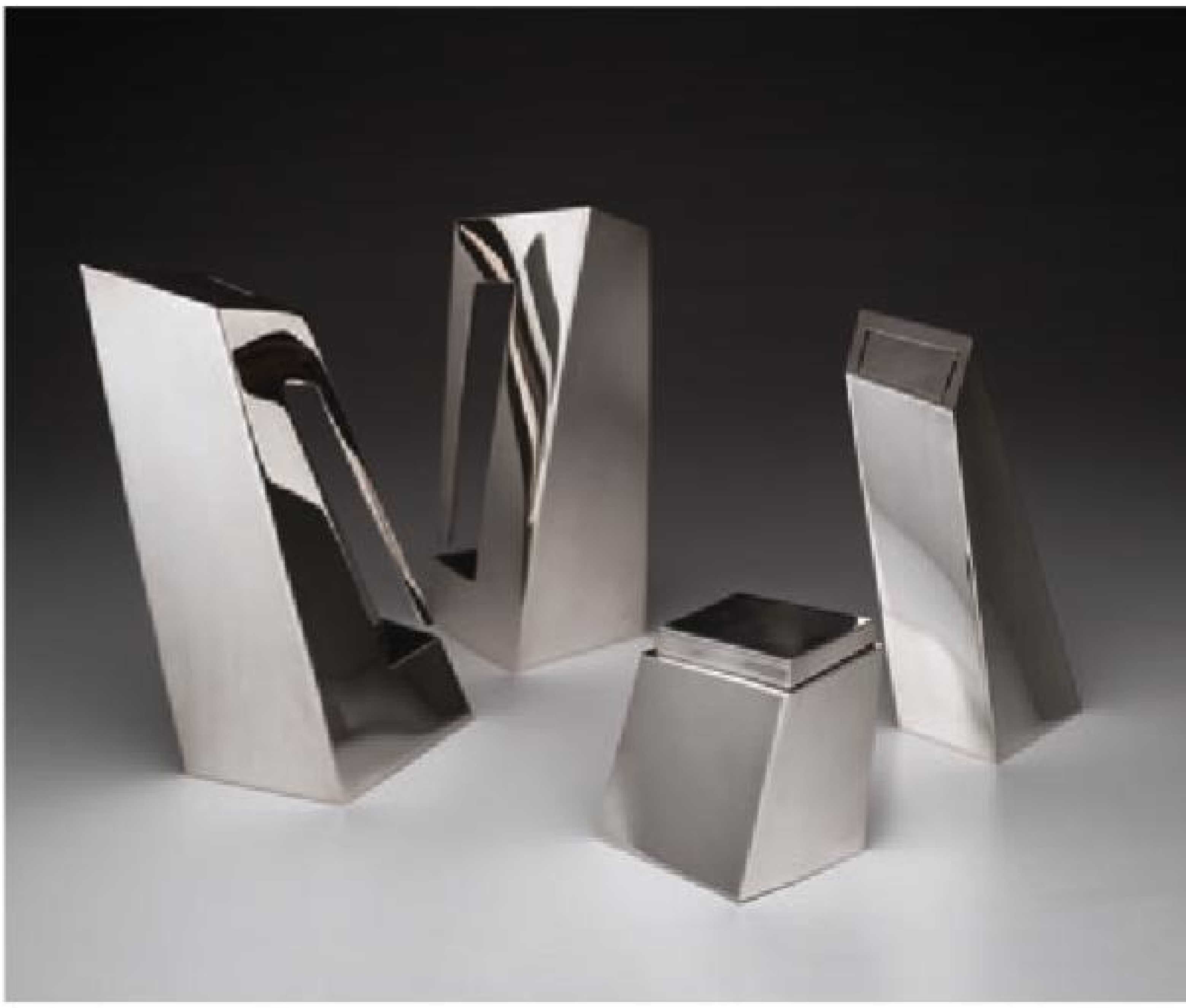
GIOVANNI CORVAJA
Italian, born 1971

The Golden Fleece ring

2008
18-karat gold
⅝ × 1 in. diam. (1.6 × 2.5 cm)
Gift of Deedie Rose, 2010.24.1

Inspired by the Greek myth of the Golden Fleece, the gold fibers in this ring, one-fifth the dimension of a human hair, embrace beauty both visually and tacitly. Giovanni Corvaja began researching and experimenting with materials and processes to attempt to materialize the myth itself. Requiring thousands of hours of precise labor, the ring comprises over three hundred thousand feet of gold wire. Corvaja methodically drew the gold material down to a finer and finer thread until it became soft and smooth to the touch, a feeling analogous to the touch of fur.



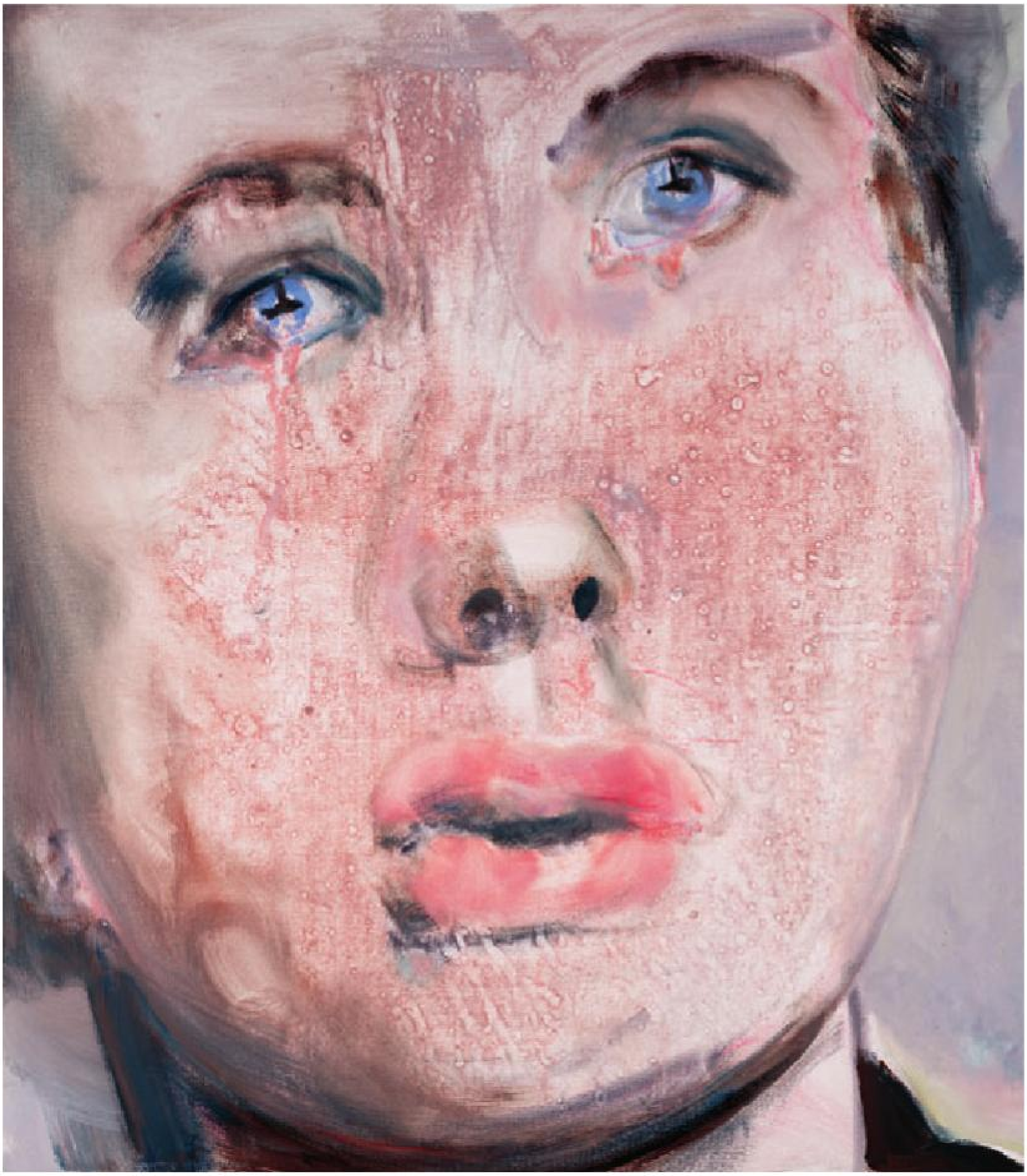


ZAHA HADID, designer
British, born Iraq, 1950

Tea and coffee service

Designed 1996, executed 2002
Sawaya & Moroni, founded 1984, manufacturer,
Italy
Silver
Dimensions variable
Gift of Deedie and Rusty Rose in honor of Lela
Rose and Catherine Rose, 2006.38.1–4

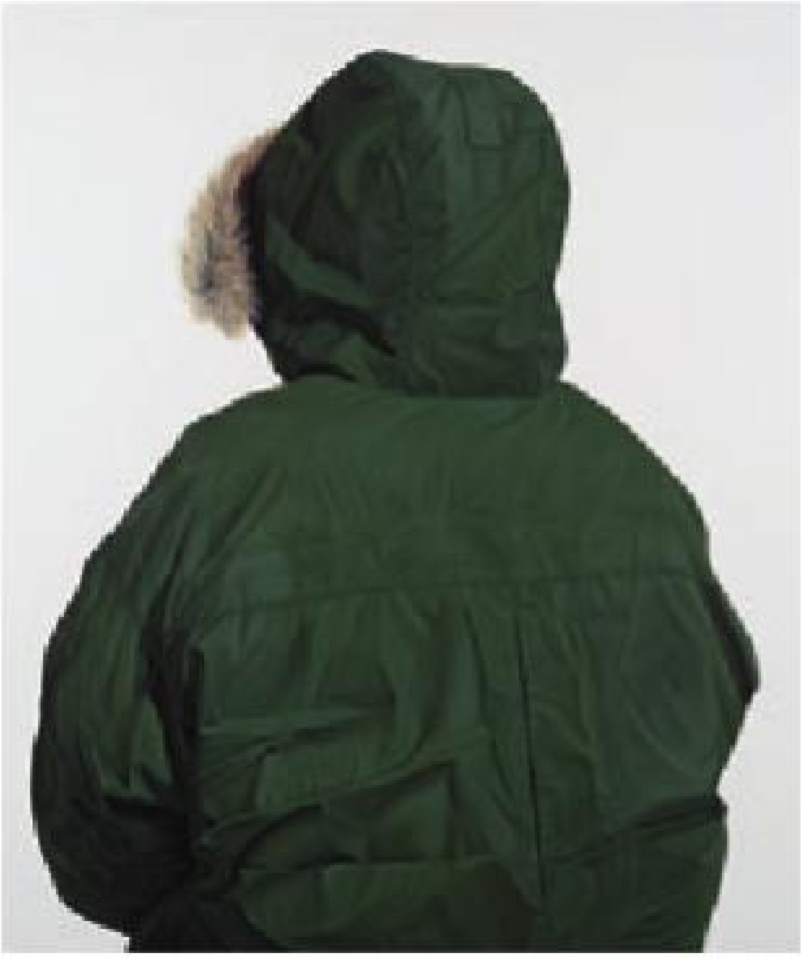
In the 1990s, Italian firm Sawaya & Moroni produced a range of highly inventive silver tableware designed by leading international architects and designers. This tea and coffee service, with its fragmented crystalline structure, represents a contribution by architect Zaha Hadid. The puzzle-like service disassembles from a tower to a series of irregular rectangles, shardlike elements, and voids, which form the individual vessels in the set. When not in use, these lustrous components can be assembled into a single asymmetrical architectural monolith that cleverly disguises its functions.



MARLENE DUMAS
South African, born 1953

For Whom the Bell Tolls
2008
Oil on canvas
39¾ × 34½ in. (101 × 87.6 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2008.93

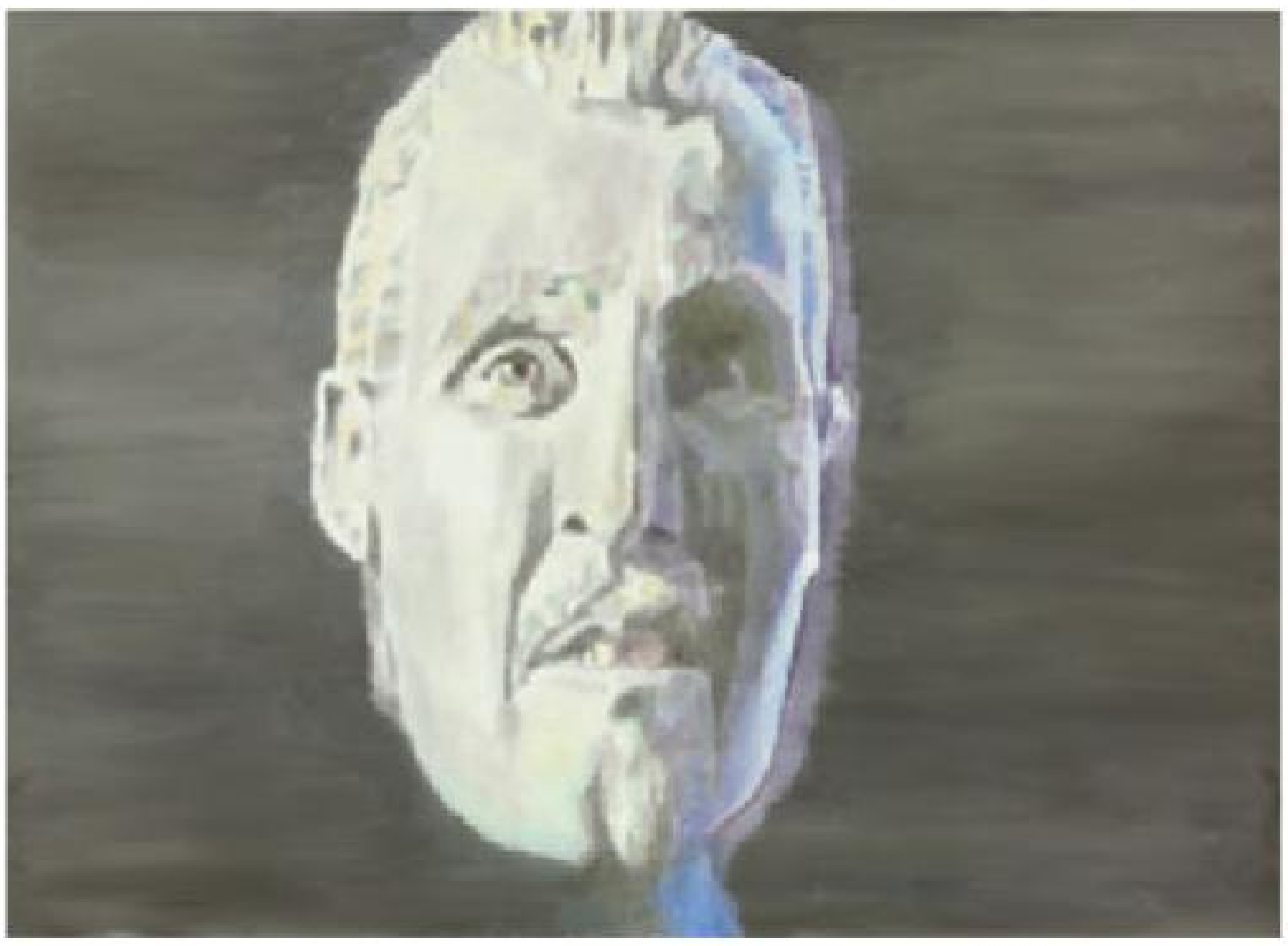
The figurative painter Marlene Dumas does not work with models; instead, she culls pictures from a vast personal archive of news images and snapshots to stimulate her creativity. Distorting form with a fluid brushwork that moves from extreme saturation to shadowy softness, Dumas turns ordinary images into expressive psychological dramas. Emotional and haunting, her paintings—often portraits—hover between abstraction and figuration. For the painting *For Whom the Bell Tolls,* Dumas drew on a photograph of Ingrid Bergman that appeared on the soundtrack album for the 1943 film of the same title. Her unsentimental distortion of Bergman's famous face, isolated in a dramatic close-up, is typical of her drive to destabilize iconic images, thereby pressing the viewer to consider issues of personal and cultural identity.



KAREL FUNK
Canadian, born 1971

Untitled #21
2006
Acrylic on panel
31 × 27 in. (78.7 × 68.6 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2010.28

Karel Funk's meticulously painted portraits both embrace and reject the characteristic tropes of portraiture. His paintings, including *Untitled #21*, have almost exclusively omitted the subject's face, turning the absence of individuality into the subject of his painting. Funk's painstaking focus on precise detail and brushwork root his paintings firmly in the history of portraiture and connect his work technically with the process of Renaissance masters. Funk pays extravagant attention to his subjects' clothing and likens it to modern-day armor and shields, since it obscures the face and body and challenges identity.



LUC TUYMANS
Belgian, born 1958

The Man from Wiels II
2008
Oil on canvas
36¼ × 51⅝ in. (92.1 × 131.1 cm)
The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2009.2

Luc Tuymans abandoned painting in the early 1980s to work in film. When he came back to painting, in 1985, he brought a cinematic way of seeing. The close-ups, long shots, and cropping of his paintings evoke film, and his grayish brushwork recalls the spectral glow of a television screen. He generally works in thematic series whose topics have included disease, the Holocaust, and post-9/11 America. Like many of Tuymans' works, this example seems innocuous—a close-up of a man's head. But the aura oscillating around the man suggests a more tantalizing narrative.

MATTHEW BARNEY

American, born 1967

The Cloud Club

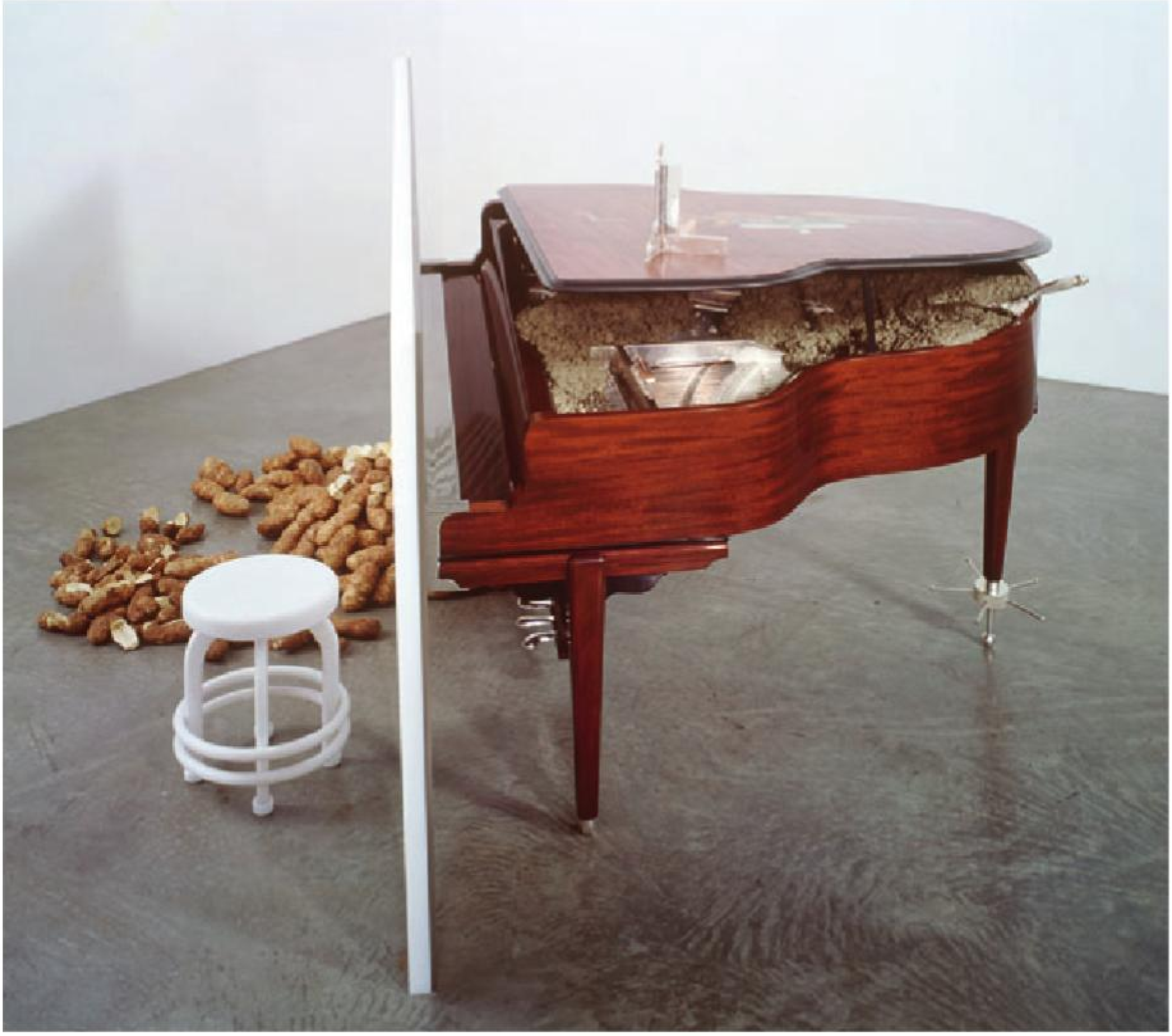
2002

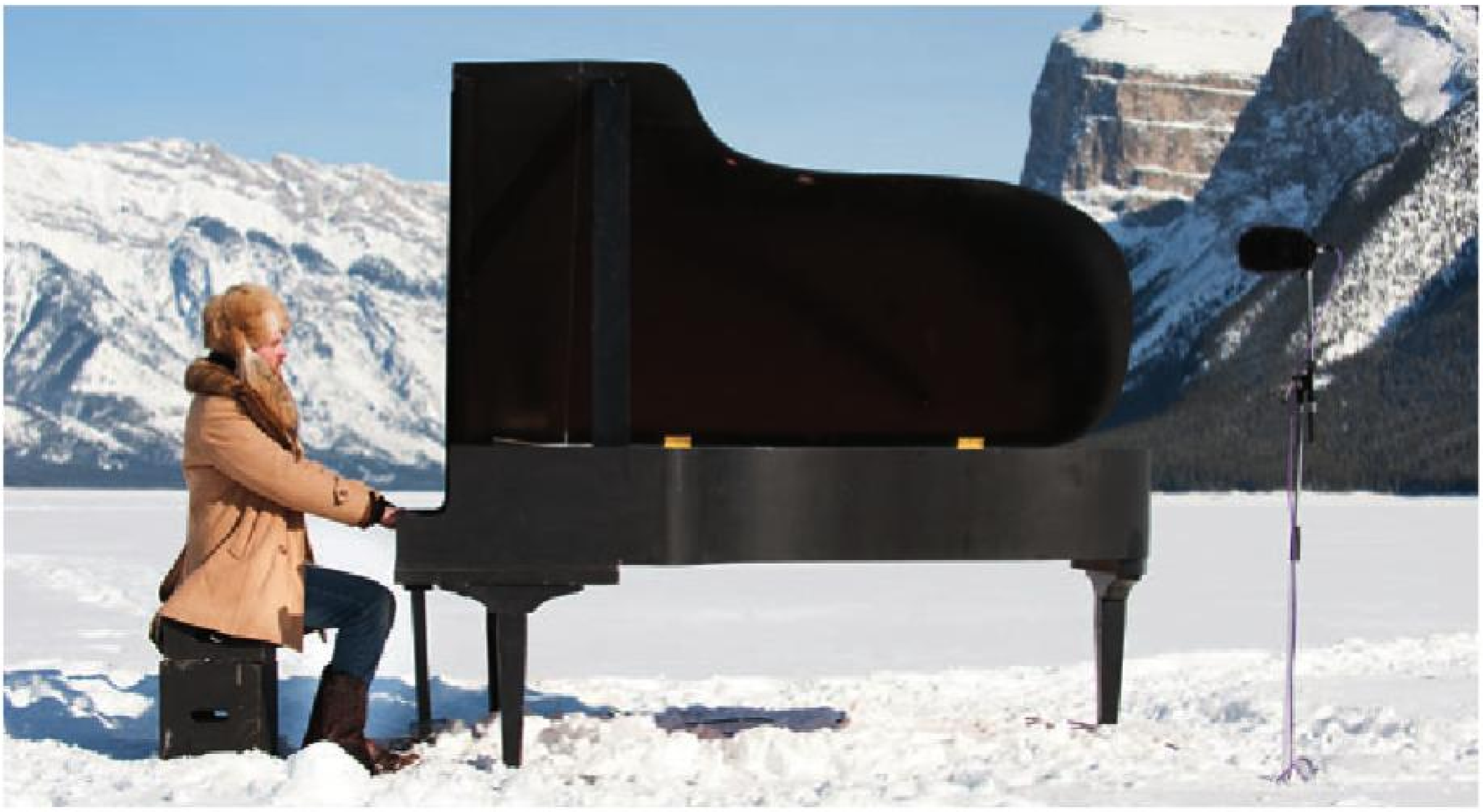
Mason and Hamlin Symetrigrand piano with stainless steel, silver, white mother-of-pearl, gold lip mother-of-pearl, black lip mother-of-pearl, green abalone, quarter-sawn Honduras mahogany, lacewood, walnut, ash burl, redwood burl, madrone burl, and Chilean laurel marquetry; internally lubricated plastic; potatoes; concrete; and sterling silver

Approx. 57 × 108 × 84 in. (144.8 × 274.3 × 213.4 cm)

Contemporary Art Fund: Gift of Arlene and John Dayton, Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and three anonymous donors; DMA/amfAR Benefit Auction Fund; and Roberta Coke Camp Fund, 2003.24.1.a–d

The filmmaker and visual artist Matthew Barney has authored five epic allegorical films and related artworks known as the *Cremaster* cycle. The third film, *Cremaster 3* (2002), is a fantastical narration of the construction of the Chrysler Building in New York. The Cloud Club is the nightclub on the sixty-sixth floor of the building. A tableau of great beauty and mystery, *The Cloud Club* was a central fixture in one of the film's chapters. Beyond its functional role in *Cremaster 3*, the piano also alludes to the influence of two postwar artists of importance to Barney: Joseph Beuys, who famously wrapped a piano in felt, and Richard Serra, referenced by the white metal slab leaning against the keyboard. Serra himself appears as one of the main characters in the film, playing Hiram Abiff, or the Architect. The architect's tools of maul, square, and level rest on top of the piano, whose interior is filled with globs of concrete. Potatoes spilling over the floor are emblematic of Barney's Irish-Idaho heritage.





RAGNAR KJARTANSSON
Icelandic, born 1976

The End

2009
Five-channel video installation
Running time: 30 min.
Gift of Marguerite Steed Hoffman, 2010.4.a–e

This five-screen installation is a record of a musical performance in the Canadian Rockies that Ragnar Kjartansson devised in Banff in the first part of 2009. The viewer of *The End* is surrounded by five separate projections of a spectacular mountain landscape in deep winter. Romantic notions of the epic yet hostile grandeur of nature are conjured by the craggy peaks, the pristine snow, the primeval-looking trees, and the clear, cold blue sky. Incongruously placed within this landscape, bundled-up musicians play banjoes, guitars, drums, and a piano. The music sounds like an improvisational fusion of country, rock, and ragtime; the extreme temperatures under which the musicians play render their efforts a bit absurd yet somehow also poignant.

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Front cover: Mask, Mexico, 900–500 BC (see p. 36)
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